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ITS BUILDING–EQUIPMENT –ADMINISTRATION–FINANCES

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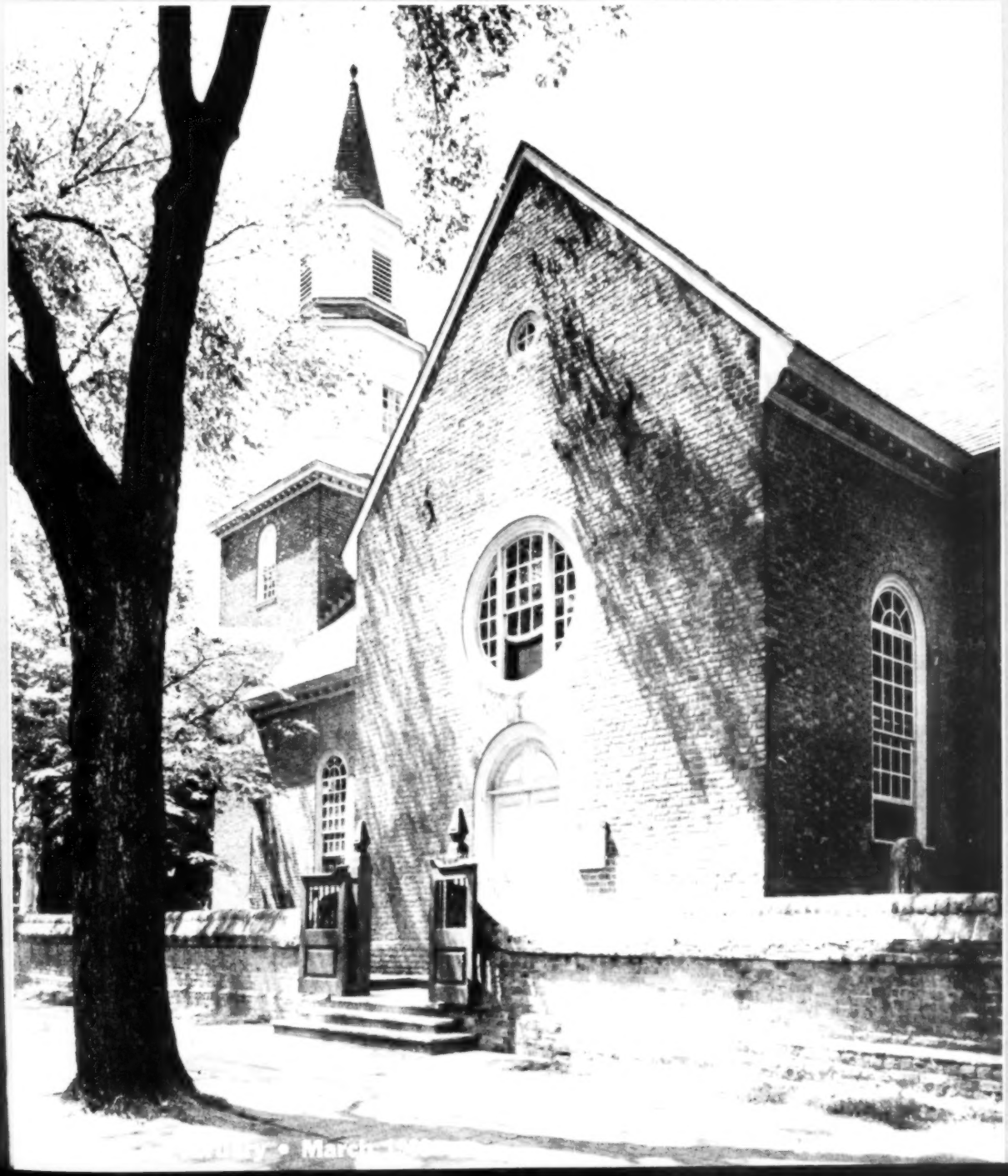

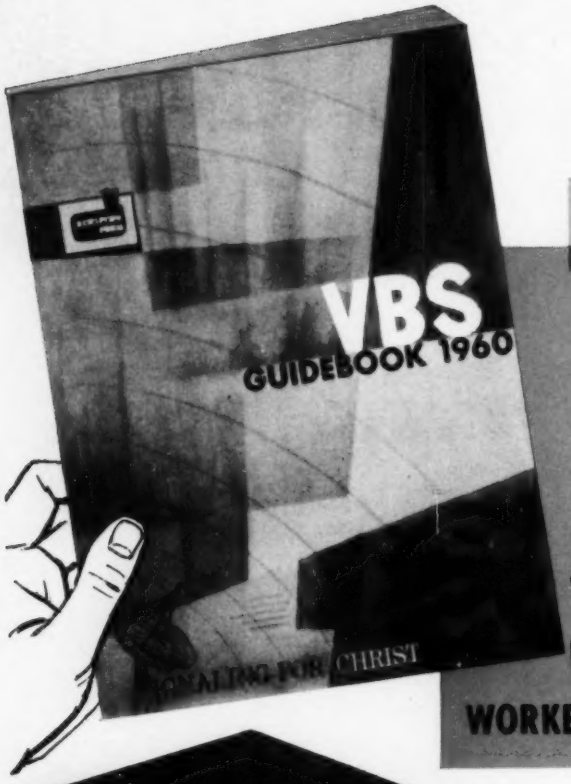

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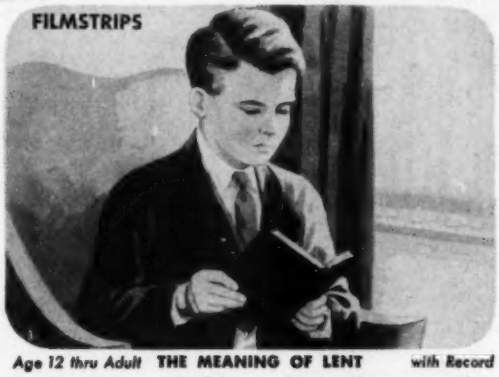

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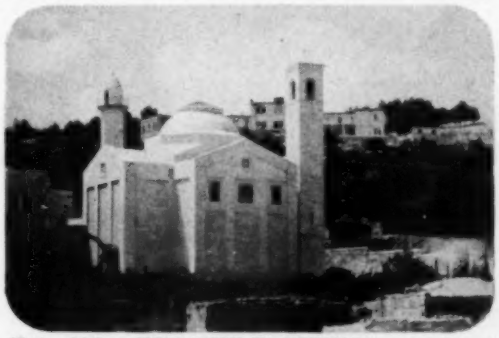

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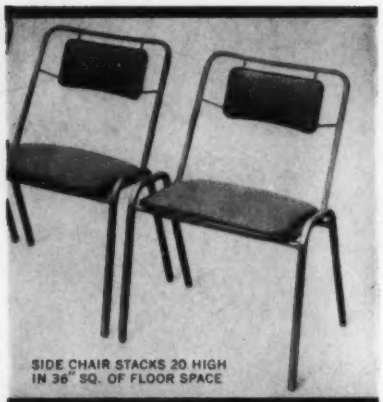

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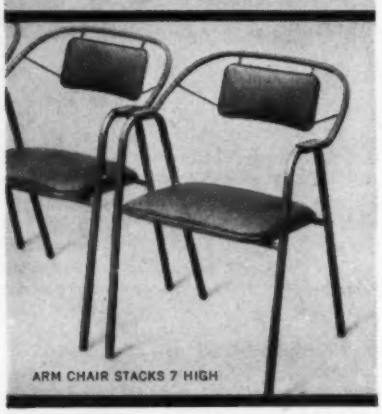

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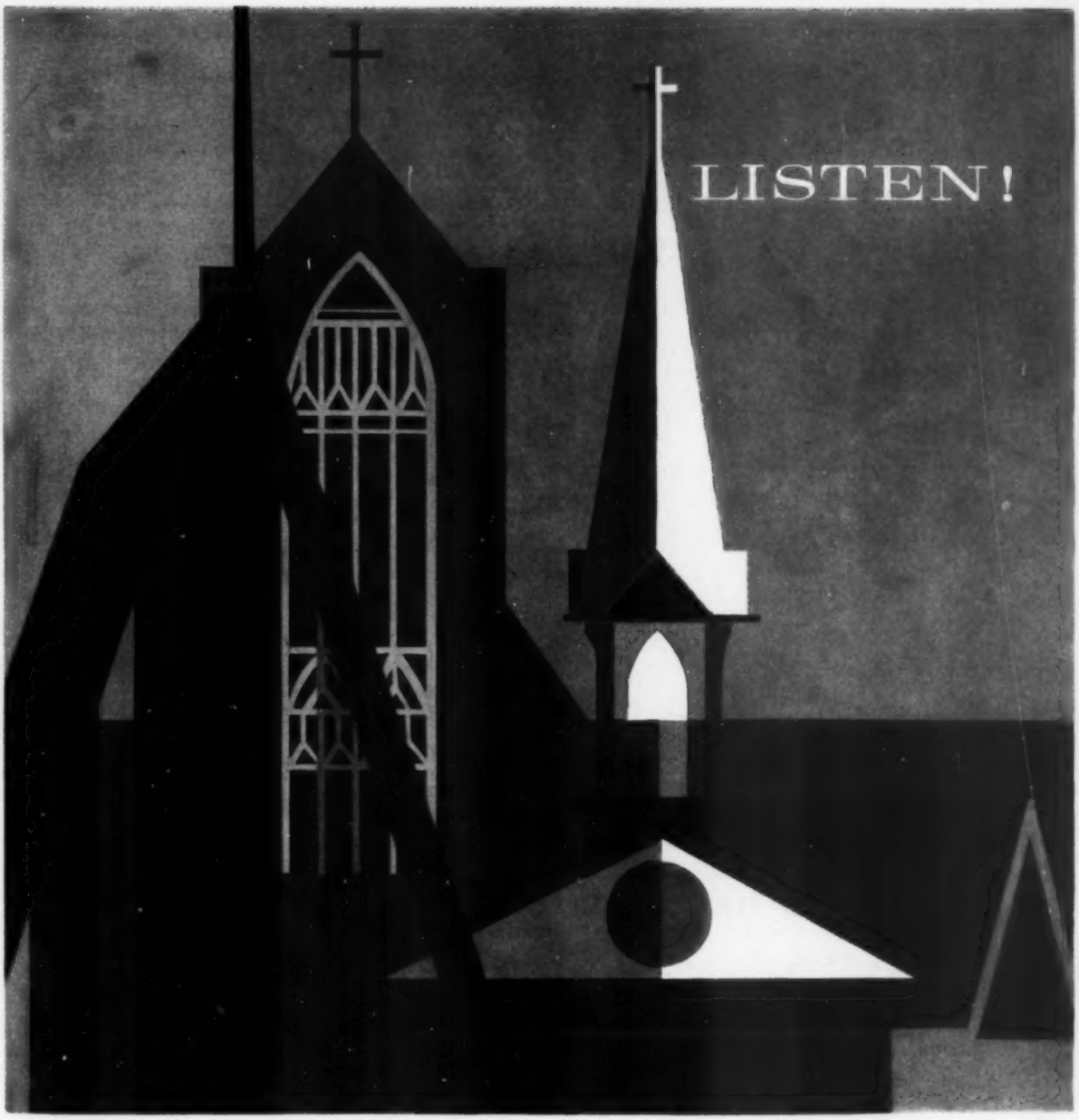

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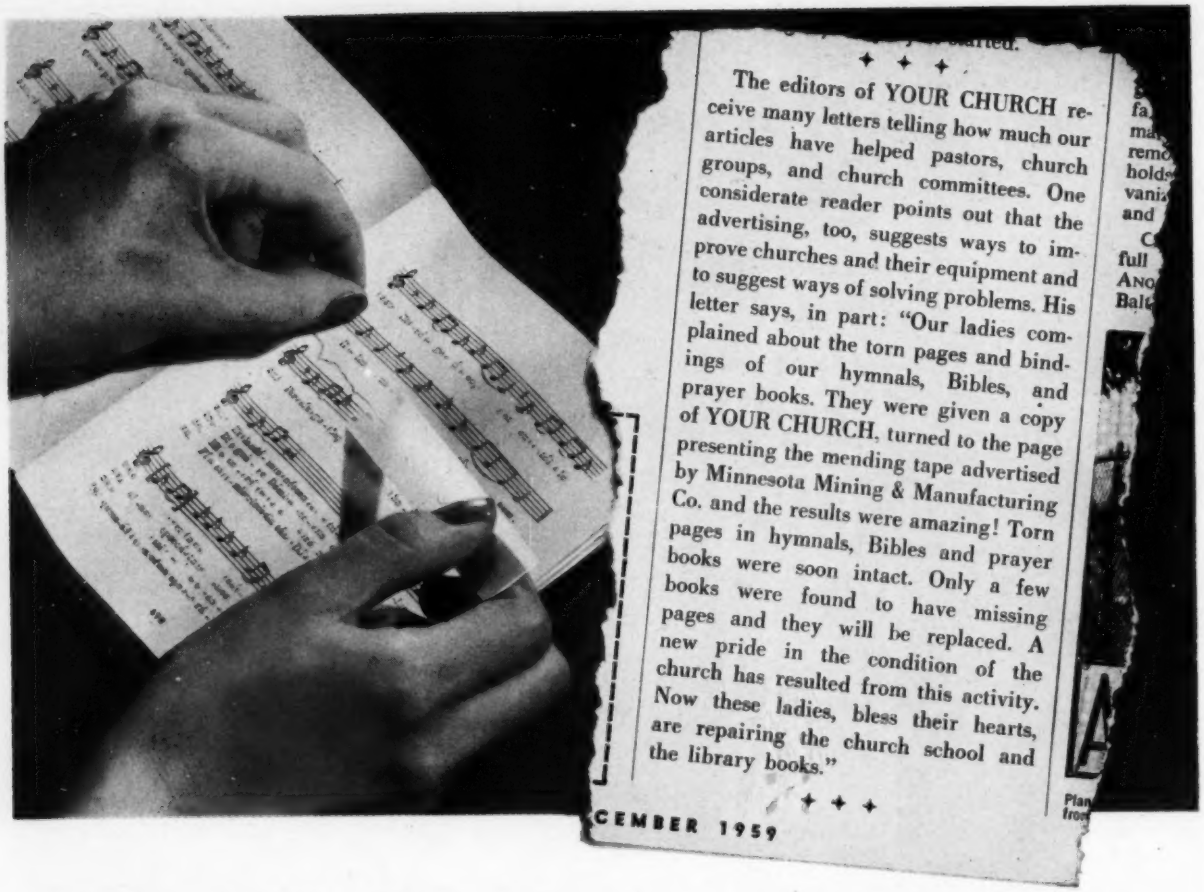

✦ ✦ ✦

The editors of YOUR CHURCH receive many letters telling how much our articles have helped pastors, church groups, and church committees. One considerate reader points out that the advertising, too, suggests ways to improve churches and their equipment and to suggest ways of solving problems. His letter says, in part: "Our ladies complained about the torn pages and bindings of our hymnals, Bibles, and prayer books. They were given a copy of YOUR CHURCH, turned to the page presenting the mending tape advertised by Minnesota Mining & Manufacturing Co. and the results were amazing! Torn pages in hymnals, Bibles and prayer books were soon intact. Only a few books were found to have missing pages and they will be replaced. A new pride in the condition of the church has resulted from this activity. Now these ladies, bless their hearts, are repairing the church school and the library books."

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Items of Interest

Petit & Fritzen of Aarle-Rixtel, Holland, and Deerfield, Illinois, are the oldest bell founders in the world. This year they will be celebrating their 300th Anniversary, having been founded in 1660. Attention is directed to the photo of the 2,200 lb. bell for the First Evangelical Lutheran Church, Green Bay, Wisconsin, on page 34 of this issue, which was cast by Petit & Fritzen. It is one of forty-seven installed and is beautifully ornamented with renderings of the twelve apostles.

✦ ✦ ✦

The National Council of the Churches of Christ in the U. S. A. and all its units now located in New York City have a new address. For the convenience of our readers who do not have this information, the new address is:

475 Riverside Drive
New York 27, New York

Since the Council is one of many organizations occupying space in the new Interchurch Center, at the above address, it is important that all mail being directed to the Council's units or staff, except mail directed to post office boxes, bear the name of the unit or staff *and* the name of the Council. The new telephone number of the National Council of Churches is RIverside 9-2200.

✦ ✦ ✦

The McFadden Lighting Co., St. Louis, Missouri, has recently issued a new catalog illustrating a complete line of lighting for churches. The 18-page publication features standard and contemporary designs as well as new decorator designs to meet the trend of today's architecture. Copies can be obtained free of charge by writing to McFadden Lighting Co., 2308 South 7th Boulevard, St. Louis 4, Missouri.

✦ ✦ ✦

It will be of interest for churches and their ministers to know that the Girl Scouts of the U. S. A. will celebrate Girl Scout Week, March 6-12, 1960. March 12, 1960 will be the 48th anniversary of the founding of this or-

(*Continued on next page*)

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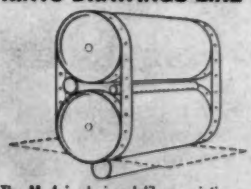

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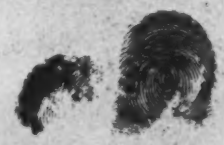

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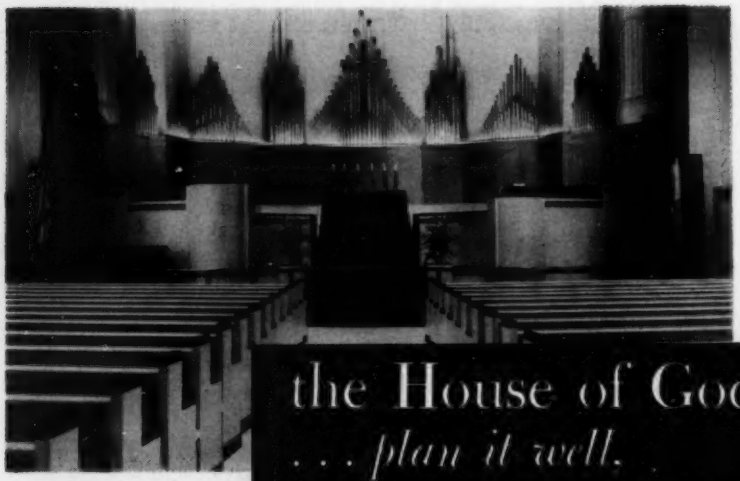

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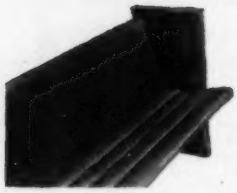
When you build a house of worship—you build for generations. That's why it is so important to plan and build *well.*

The thoughtful architect, aware of the powerful symbolic quality of every part of a sanctuary, is challenged in his design by a multitude of problems. He works with many groups, whose requirements and tastes are as varied as their theological concepts.

The physical appointments of your place of worship can also have a profound influence upon the people who step inside its doors. It is important that the seating and chancel furniture complement the architectural design of sanctuary . . . creating an atmosphere of reverence and harmony—a fitting background for the worship service. We at Endicott like to think of this as the *second most important thing in your church.*



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ITEMS OF INTEREST

(*Continued from page* 7)

ganization. Each day of the week will highlight a major program activity:

Sunday	Girl Scout Sunday
Monday	Homemaking
Tuesday	Citizenship
Wednesday	Health and Safety
Thursday	International Friendship
Friday	Arts and Crafts
Saturday	Out-of-Doors

The theme for Girl Scout Week is "You Can Count on Her—To Be Prepared." Over two and a half million girls between the ages of 7 and 18 are members of the Girl Scouts. More than 800,000 adults are also registered. Now is the time for churches to begin planning for the celebration of this important week.

✦ ✦ ✦

For those readers who have been responding to the advertising of church sound systems by Califone Corporation, Hollywood, California, it will be of interest to know that they now have a new name. The Rheem Manufacturing Co., New York, N. Y., recently acquired a majority interest in Califone and hence the name of the firm is now Rheem Califone Corporation. Address is still 1020 North LaBrea Ave., Hollywood, California.

✦ ✦ ✦

Church groups anticipating building programs can learn about today's engineered timber structures from a photo slide lecture set being distributed by the American Institute of Timber Construction. Entitled "Modern Timber Construction," the set includes 35 color slides and a 2,000 word script. It is available on loan, without charge, to church groups. Inquiries should be addressed to American Institute of Timber Construction, 1757 K Street, N. W., Washington 6, D. C.

✦ ✦ ✦

The Audio-Visual Resource Guide, perhaps better known in some circles as *AVRG*, is having a year end clearance of available copies. The price has been reduced to $5.00 per copy. This is an item which every church should have available if it has any kind of an audio-visual program. The *Guide* is published every two years by the Broad-

(*Continued on page* 64)

Why you can find exactly the right organ for your church with Hammond!

The new Hammond Extravoice Organ with its single manual offers an exciting performance equivalent to a "third" hand playing a "third" keyboard. Yet your church can enjoy this newest of Hammond Organs at the lowest Hammond prices ever.

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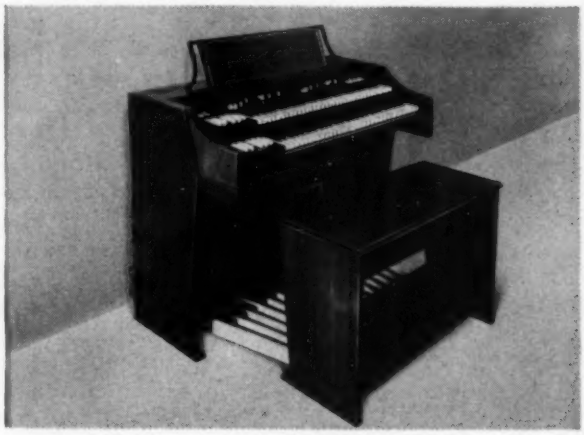
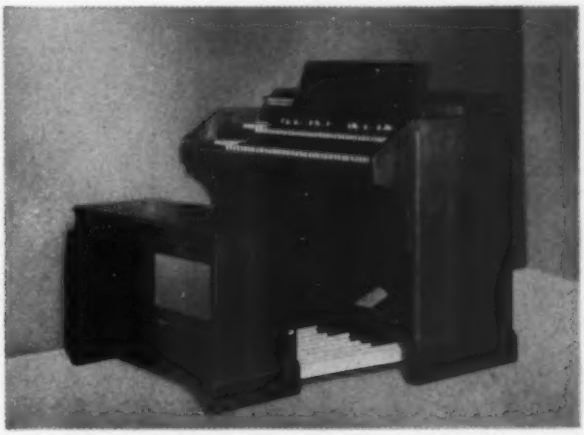


The new Hammond Self-Contained Model offers the advanced organist all the playing facilities of a Hammond Home or Church organ and an acoustically ideal tone system engineered into one beautifully styled console. Yet, for all its versatility of tone and compact design, it is modestly priced.



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Checker

COAT and HAT RACKS

Style D.F. 4-40, Portable Checker Rack (illustrated) is 4 ft. 2 in. long; holds 40 coats and hats; goes wherever needed on large, ball-bearing-swivel casters. Comes with or without checks and snap-on numbers. Strongly welded of square tubular, heavy gauge and highly embossed furniture steel. Smart in modern baked finishes. Give lifetime service — never sag, creak or sway. 3 ft., 4 & 5 ft. units available, as well as other efficient space saving equipment for every church, school, commercial, industrial and institutional need.

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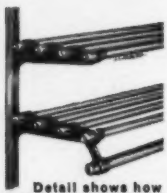
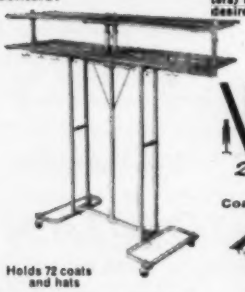
Aluminum

Coat and Hat Racks

Tailored to fit any given open or closeted wall area. Smart in design and modern in "clear", "gold" deep etched anodized finishes and combinations. Quality built—closed-end aluminum tubing, rigidly held in cast aluminum brackets that are adjustable for height in dovetailed mounting extrusions. Brackets also adjustable to any desired centers.



Detail shows how dove-tail extrusions (which mount on any centers) hold brackets at any desired height.



Holds 72 coats and hats

Wheels as readily as a small service cart. The Veep rack unfolds into a rigid 6' 6" lone unit holding 72 coats and hats. Scientifically counterbalanced so that it can be set up literally in seconds and fold down for storage as easily as an umbrella. Built of square tubular steel with double hat shelves of closed-end aluminum tubes supported by cast aluminum brackets. Plated to assure permanent beauty. Quality in engineering, construction and finish. The most efficient equipment yet developed for dining and meeting rooms, stand-by equipment, etc. . . . for wherever the "load" varies.

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An Architect's Notes

By Abraham B. Eastwood, Jr., A.I.A.
Associate Editor, *Your Church*

One of the most important areas of the architect's responsibility is the supervision of construction. He is responsible for approval of payments to the contractor, verification of compliance with the contract documents (plans and specifications), interpretation of all unusual site conditions, approval of substitutions for the materials called for (where this is essential), color, hardware, and other selections which must be made, approval of shop and fabrication drawings, and a host of other items. Of course, this is the time when the congregation, pastor and building committee sees what their dollars are being converted into; and so it is a time when manifold questions are also asked. Unfortunately it is also the time when self-appointed experts are apt to say "I told you so"—even when they didn't.

A good architect is not in the least hesitant about explaining in detail the mysterious process of construction or answering the questions of the conscientious, inquiring parishioner. However, if this practice on the part of parishioners is given complete freedom, the questions and inquiries can result in a considerable time investment on the part of the architect, and in some cases, the contractors at the job site. The pastor and building committee chairman can be of great service if they will insist that they are the ones to whom questions and inquiries are to be brought, so that coordinated answers can be received from their architect.

A good method of keeping church members informed would be to have a periodic bulletin written by the architect and issued with the Sunday schedule at services. This would not only help to inform those actively interested in the progress of the construction program, but would possibly awaken an active interest in those who had been less involved.

During more than twenty years in the profession, the construction of a building has never ceased to excite me. The list of contractors usually approaches a full typewritten page, even for a relatively small project, and the number of manufacturers producing items for these men numbers in the hundreds. Material of every shape, type, and description must be assembled at one location, and each item fitted exactly into its allocated spot.

The organization, logistics and assembly procedures involved in erecting a building compare favorably with those of the automobile, or other industrial companies. There are several exceptions, however. First, in the building industry, the final manufactured article, the building, is produced each time in a different place. This means that the general contractor's manufac-

(*Continued on page* 12)

Below: Parking lot area behind church will convert to "pushbutton" playground during the week.

The vaulted, beamed sanctuary of St. Peter Methodist Church in Louisville, Kentucky. *Left:* Here is the Conn "Classic" Organ that was chosen for this modern new church.

New church to have swimming pool, tennis courts ...and a Conn Organ!

The modern St. Peter Methodist Church in Louisville, Kentucky, includes many new ideas designed to attract the young people of the community.

According to present plans, concrete slabs will cover a 40 x 60 foot swimming pool for parking during Sunday Service. During the week, the parking-lot area will become a pushbutton playground in which the pool, tennis and basketball courts can be uncovered by hydraulic power!

Already inside this unusual new church...is the Conn Classic. A Conn Organ was selected because it best met all the requirements of tone, size and price. The magnificent tone of the Conn comes closest of all to the deep, rich tones of a mighty pipe organ—always the standard of excellence.

There is a Conn Organ to meet every requirement. If you are considering the purchase of an organ for your church or chapel, talk to your Conn Organ dealer. He will be glad to discuss your particular requirements. And he can arrange monthly payments that are surprisingly low.

If you prefer to write for more information, here is our address: Conn Organ Corporation, Elkhart, Indiana.

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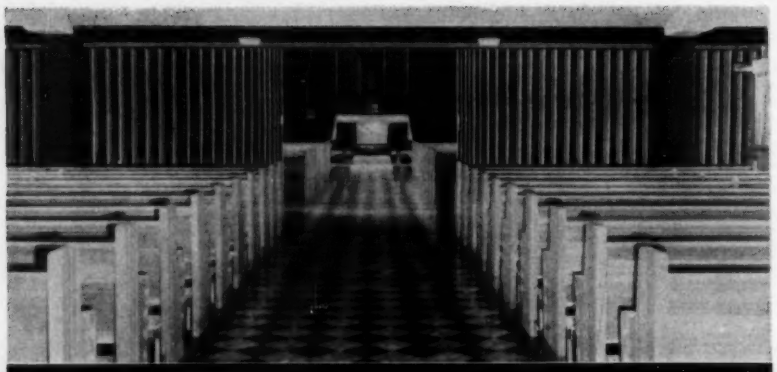

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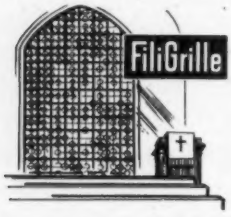

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AN ARCHITECT'S NOTES

(*Continued from page* 10)

turing facility must be very mobile and flexible. His production location, the building site, must be subject to the vagaries of weather, perhaps unknown sub-surface conditions, local traffic conditions, and a host of smaller problems.

The most important exception, however, is that the manufacturer (builder) and the designer (architect) are putting together an article (the building) which will be a "one time" production. There are no experimental or pilot models. There are no standardized assembly lines. This article must work, for a price, the first time it is made. The "bugs" must be taken out as the article is manufactured, or after completion. In much the same way that a naval vessel is put through a "shake down cruise," so the first few months in the operation of a completed building the owner should expect some "bugs" to show up, which will be corrected so that finally, after this, the new structure should operate at total efficiency and be a pleasant environment in which to live, work, and worship.

It would be in order, at this point, to dwell further on the importance of the architect's supervision during construction. Many times, when a church's building budget is stretched to its full length, a building committee is tempted to eliminate supervision in the name of economy. Financially speaking, this action would result in a reduction of 25% of the architect's fee. Practically speaking, the action could very well result in the erection of an inferior building. Ordinarily, if the owner was as conscientious in the selection of a builder as he was of an architect, the building will undoubtedly be structurally sound and well finished. However, the essence of the architect's services, the creation of an environment can very easily be lost. Usually, it is impossible for the owner, or the builder, to completely and adequately interpret the drawings and specifications in the design sense.

Again, if supervision by the architect is eliminated, the owner must then assume the responsibilities of a business in which he is not an expert. And the building business, like any other, is not the place for an amateur. END

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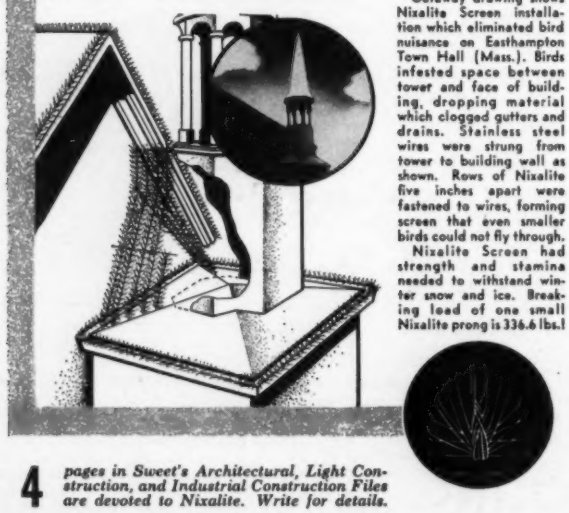

Cutaway drawing shows Nixalite Screen installation which eliminated bird nuisance on Easthampton Town Hall (Mass.). Birds infested space between tower and face of building, dropping material which clogged gutters and drains. Stainless steel wires were strung from tower to building wall as shown. Rows of Nixalite five inches apart were fastened to wires, forming screen that even smaller birds could not fly through.

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4 *pages in Sweet's Architectural, Light Construction, and Industrial Construction Files are devoted to Nixalite. Write for details.*

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Editorial . . .

THE phrase "good taste" is applied as a persuasion or judgment to all phases of our activities—social, ethical and creative. Frequently, it is used as a final resource to incite conviction when other means fail. If an individual does not act with a sense of responsibility toward his peers, we tell him that he has not behaved in good taste. If moral behavior is in question and the individual has no creed or cultural conditioning upon which we can argue toward his enlightenment, we tell him such behavior is not in good taste. When we apply the phrase to a creative field, we use it as a form of critique where basic qualities and relationships are too nebulous to be supported by our meager abilities of analysis. Too often the statement that something is in good taste is an abbreviation for "This is what I think it should be, 'though I can give no sound reason for my preference."

More rightly, good taste means that an action or an object *fits*. It is correct in all its appointments, dimensions, effects, and craft. It is true to the means and end which influenced it and for which it was motivated. In addition to having a cause and effect capacity, an action is symbolic of the conditions which influenced it, and of the end toward which it was directed.

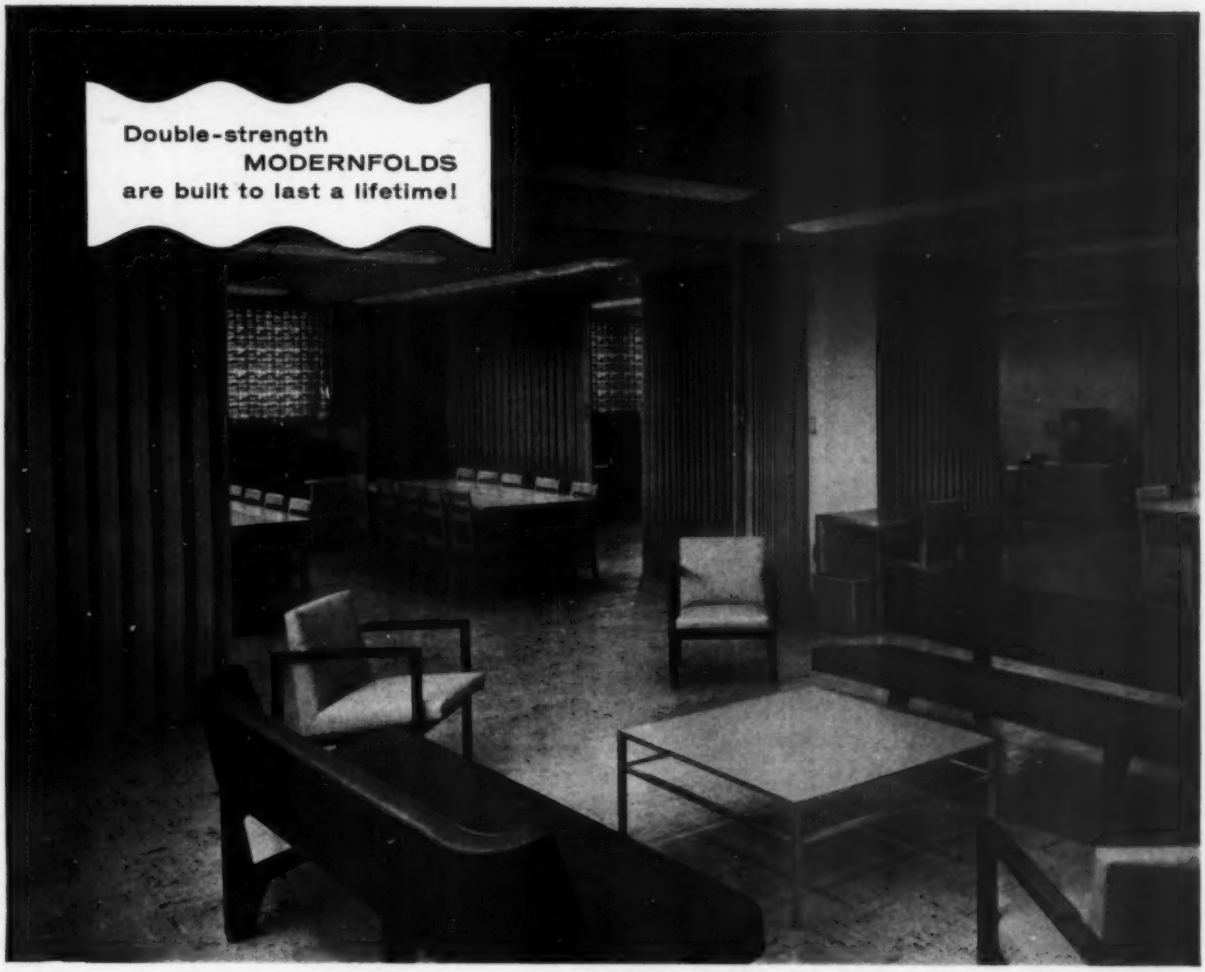
A tangible object, a work of art, possesses the same distinctions. Church building is at the apex of art, of creation by man, demanding an incorporation of skills and good taste which is rarely summoned entirely in any other form. Its creation is motivated by man's highest aspirations, and it is intended to stimulate man toward the highest truths.

What happens to corrupt this process demands aware and deep questioning. Incomplete skills can be occasionally blamed. Economic inabilities are rarely the cause although often made the scapegoat. Some of the loveliest creations have been established with the most humble materials. And even the small homely structures of early frontier America, reared with little fore-knowledge of building, have emitted a spark of sanctity. That which corrupts is more simply man's mortality itself, his ego-encased approach.

We have said that the meaning of "good taste" connotes fitness. Taking the definition further, it includes "the power of discerning and appreciating fitness, beauty, order or whatever constitutes excellence." Taste also connotes perceiving or recognizing; becoming acquainted with by trial, experience, participation. When we speak of a person as having "good taste," we convey the opinion that his sensibilities and experiences are such that his evaluations are sound. The instantaneous evaluations we execute on the basis of texture, balance, craft, etc. are appropriate to the comparatively minor judgments we make in daily life.

But what individual could be so sure of his single precious mental store and so unfeeling toward his God and his doctrine to pronounce, with no experience, trial or participation, the *type* of church his congregation should have. Gothic,

(*Continued on page* 36)



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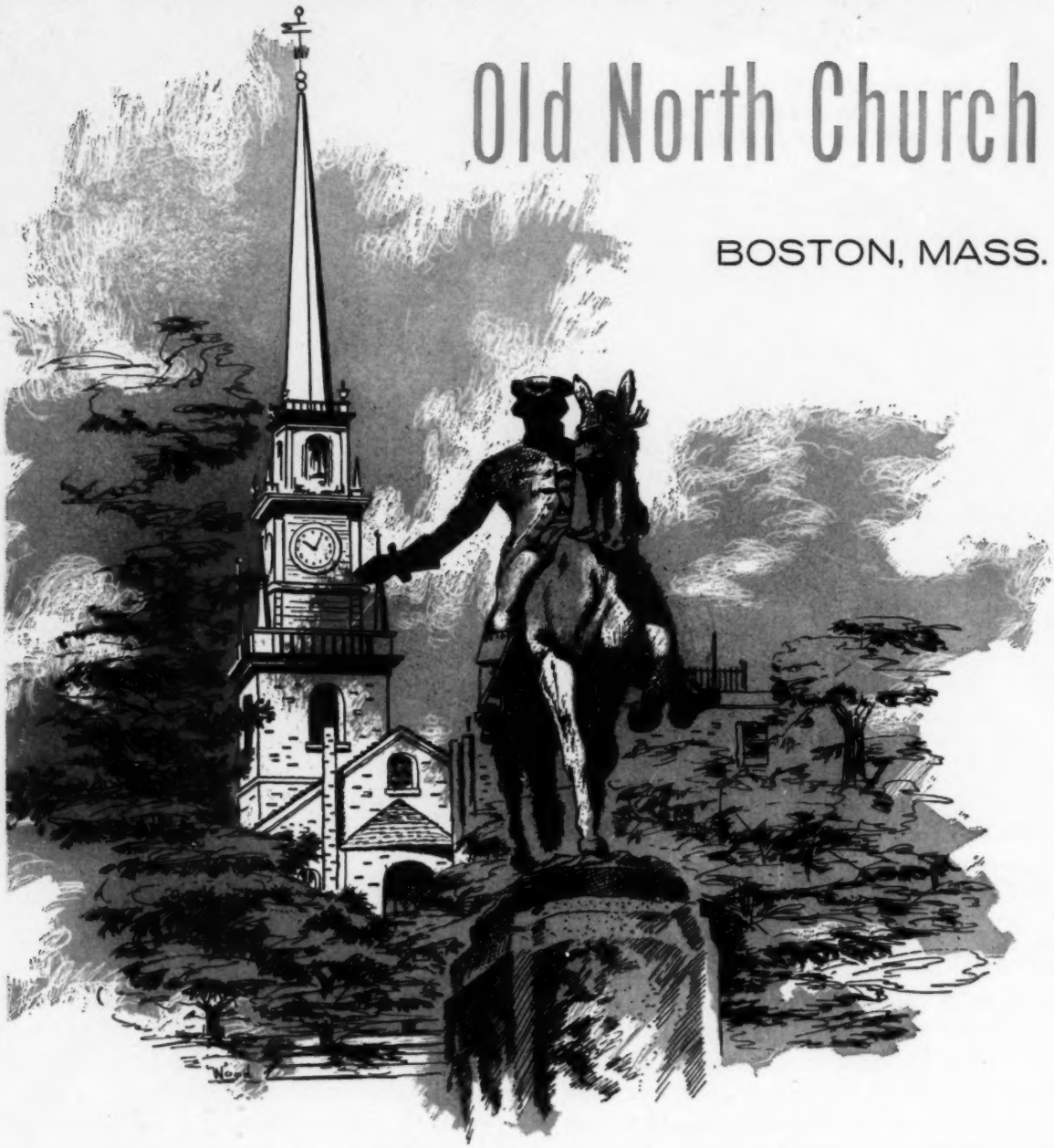
Old North Church

BOSTON, MASS.



One if by land, two if by sea—here in the tower of the Old North Church Paul Revere saw the signal that sent the United States into its struggle for independence. This is Boston's oldest existing place of worship with its first stone laid on April 15, 1723. A handsome 11x14 reproduction of this church, lithographed on Parchment like paper for framing will be sent to you from Ministers Life . . . write today and enclose 25¢ to cover mailing.

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your Church
VOL. 6, NO. 1
JANUARY-FEBRUARY-MARCH 1960

Bruton Parish Church, Williamsburg, Virginia, completed in 1715, stands today as a strong link between the past and the present. From the days when it was the court church of the Virginia Colony to the present time it has been in continuous use.

Church Building, U. S. A.

PART III
HISTORIC CHURCHES

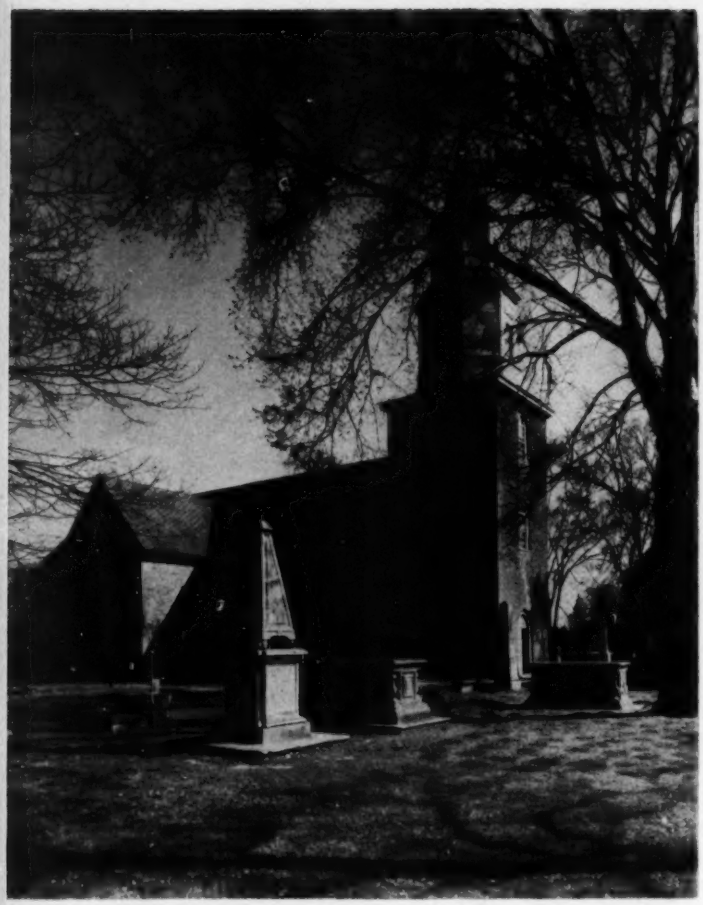
By Charles Edward Stade

This is the third in a series of features designed to present the reader with a substantial view of church architecture and building in America. Of these historic churches, the author, in his article, states that "we can be informed and inspired—or trapped—by all. But we cannot escape history, so we had better know and delight in it."

In theory designers of new churches should begin at the very beginning. Line for line, their creation should grow out of the needs of the people and the Church. The location of all the elements and the form of all the parts should, again, in theory, flow with a logic born of necessity. Certain abstractions about religious life should take concrete expression; certain prototypical relations between people and minister should determine the floorplan and structure.

Architects who keep alive in their minds this approach to building will profit in that it will purge them of cheap imitative tendencies. But the approach is and must remain theory. In fact, we shall never see what such a church would look like. We cannot assume that a blank piece of paper is approached by a blank mind—although all of us have seen churches which may have made us suspect that just this has happened! No, before a man becomes an architect he has studied and travelled and poured over the lore of past building. Before he is capable of setting his own ideas on paper, he is informed as

(*Continued on page* 25)



BRUTON PARISH CHURCH
Williamsburg, Virginia

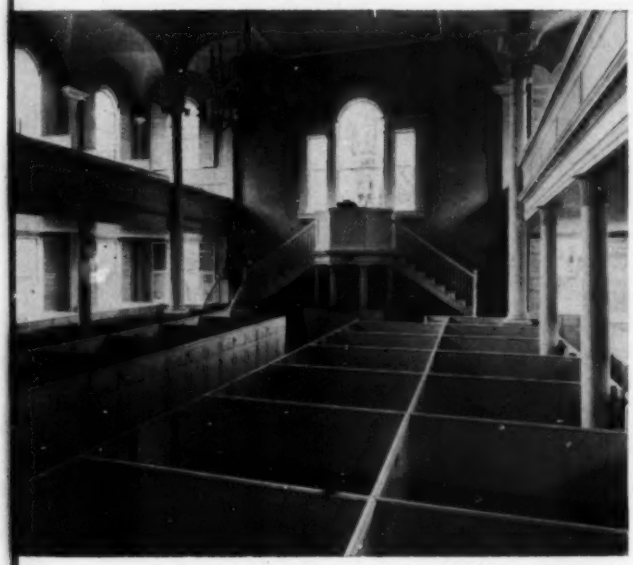
Erected 1710-1715

ONE of the most charming of America's historic churches is Bruton Parish, Williamsburg, Virginia, completed in 1715. The removal of the seat of government of colonial Virginia in 1699 from Jamestown to Williamsburg made the church possible and helped to determine its architecture and furnishings, for it now became the court church of the colony. Designed as a cross, the chancel faced east, as was the tradition, and pews were assigned with special provisions being made for the governor of the Colony. Members of the House of Burgesses were provided with pews in the transcepts. A gallery was reserved for the students at nearby William & Mary College. Because Bruton was the colony's court church its interior was especially elaborate and well decorated. Constructed of brick, which by 1710 had become the primary building material for public buildings in Virginia, the church had the tower and belfrey which was so reminiscent of the type currently being produced in old England.

Photos by Colonial Williamsburg, Inc.

OLD FIRST CHURCH (Congregational)
Bennington, Vermont

Erected 1805-1806
Architect: Lavius Fillmore



OLD First Church, Bennington, Vermont, was built in 1805-1806 after a design developed by Lavius Fillmore, master builder, based upon his reading and study of a book by Asher Benjamin, titled *The Country Builder's Assistant*. The theme was "the cross triumphant" and this concept was carried through the entire building reaching its climax in the ceiling design showing the world (a dome) embraced by the cross. Old First was completely restored in 1937 after extensive research and investigation. It now retains the original family-type pews, the galleries (where the young men and women sat at the time), and the high central pulpit which symbolized the significance of the Word as preached by the minister. Native materials were used in Old First, including the pine from the neighboring hills.

Photos by Donald Wiedenmayer, Wallingford, Vermont

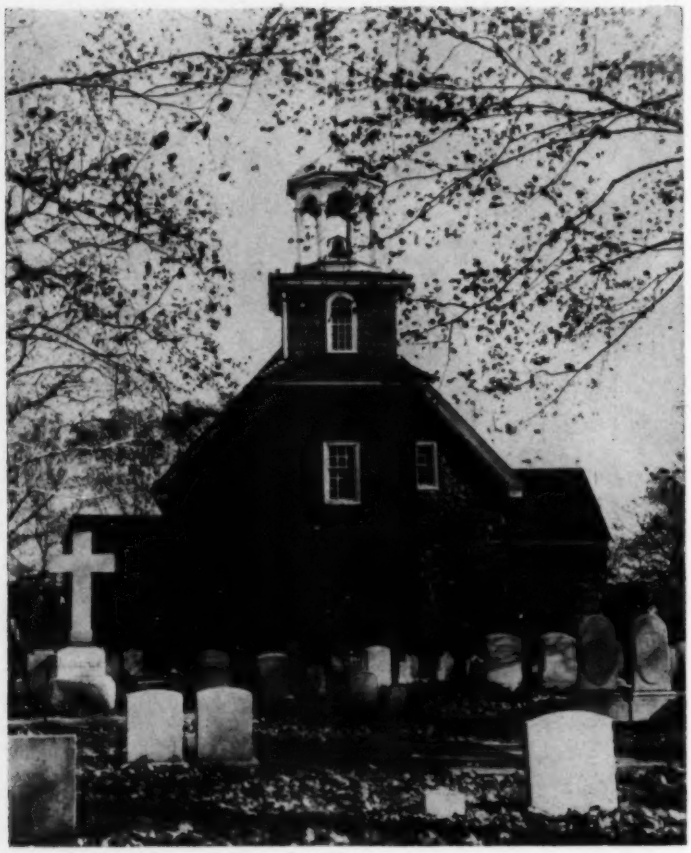


Photo by Albert W. Brenneisen, Wilmington, Delaware

HOLY Trinity Church was built by Swedish colonists in 1698 and dedicated on Trinity Sunday 1699. Built of granite, with thick walls and arched roof, it represented the substantial efforts of many in the tiny community. To begin with, it was a simple structure consisting of only the four walls, roof, and arched windows and doors. A portico was added in 1740, a gallery was erected in 1774 to take care of increased membership, and the tower and belfrey were added in 1802. Measuring sixty by thirty feet, the pews in the original church were assigned according to services rendered by families in the erection of the building and not according to wealth or social rank. Holy Trinity, like a number of historic colonial churches, represents several stages of church architectural development in America.

HOLY TRINITY OLD SWEDES CHURCH
Wilmington, Delaware

Erected 1698-1699

Photo by Sanborn Studio, Wilmington, Delaware

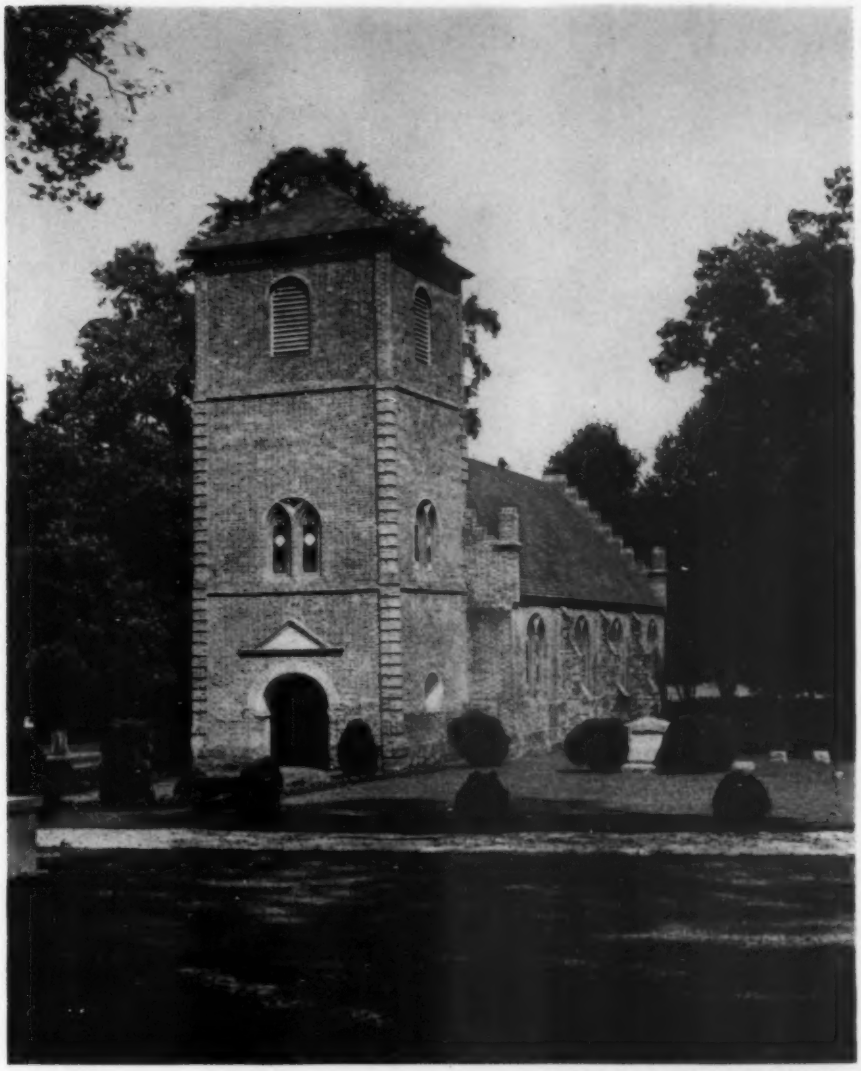


Photo by Jesse J. Scott, Smithfield, Virginia

ST. LUKE'S CHURCH
Smithfield, Virginia

Erected 1632-1638

ST. Luke's Church, or "Old Brick Church," as it was often affectionately referred to, was constructed between 1632 and 1638 and is the oldest surviving church building of English heritage in America. Its Gothic characteristics reach back to the parish churches of Old England as they were modified by importation into the Virginia Colony. Flemish-bonded brick was employed in building St. Luke's and the design provided for a single nave plan approximately sixty feet in length and twenty-four in width. The building was constructed to provide for the Anglican liturgy of the time and the characteristics of colonial Virginia society. The latter, for example, determined the erection of chancel pews for use by "important" members of the parish. Between 1953 and 1957, St. Luke's was restored on the basis of patient research and archeological investigation. The Gothic stepped gables, wall buttresses, and brick-traceried windows provide an invaluable architectural document for American church building and design.

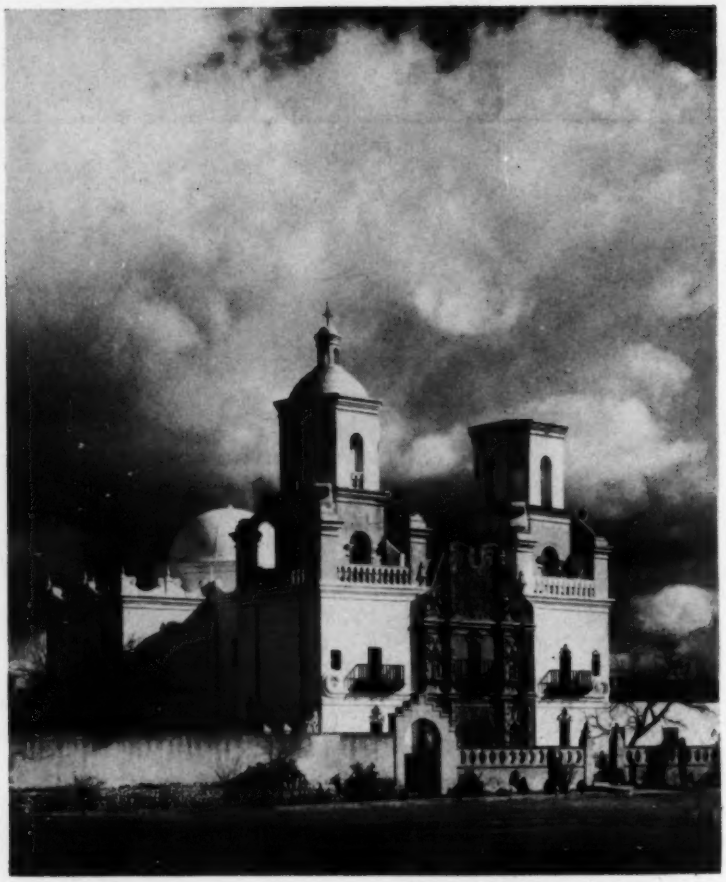


Photo by Manley Photography, Tucson, Arizona

Photo by Bill Sears, Tucson, Arizona

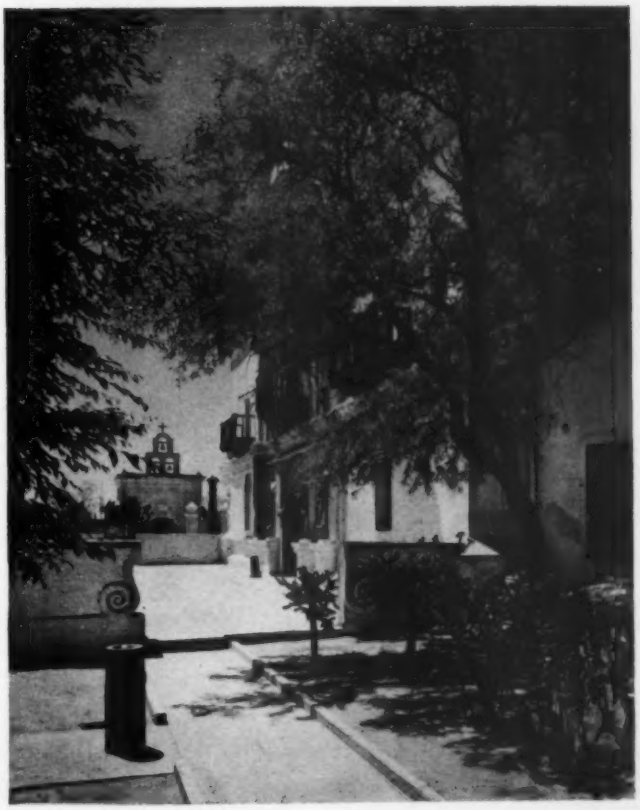
ST. XAVIER DEL BAC
Tucson, Arizona

Completed in 1797

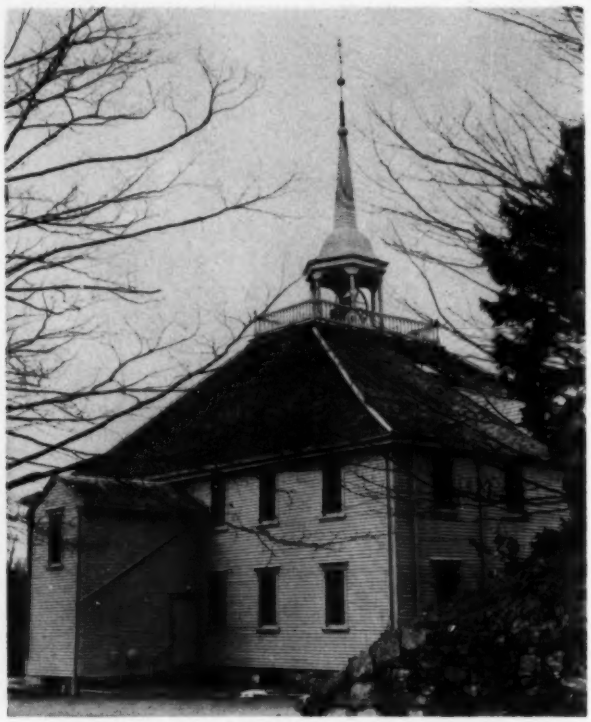
Architect: Ignacio Gaona

Photo by Esther Henderson
Tucson, Arizona

Photos by Bill Sears, Tucson, Arizona



THE Spanish mission architecture of St. Xavier del Bac, located in the Santa Cruz valley, south of Tucson, is a classic example of the style that has influenced much of the building in the American southwest. This church, designed and built by the architect, Ignacio Gaona, and completed in 1797, is a Spanish-colonial style derived from Moorish and Byzantine influences. Taking the Latin cross form, it stands upon the desert like a "white dove," which is the name by which the Indians called it. It is constructed of burned brick covered with lime plaster, has walls ranging in thickness from three to six feet, and has the typical characteristics of its style which include an ornamented facade framed by twin terraced towers, an open belfrey, a masonry dome, and the patio with fountain and garden. One of the factors which helped to determine the design of mission architecture was the need to use the building for defense purposes as well as for worship services.



FIRST PARISH IN HINGHAM (Unitarian) The Old Ship Church Hingham, Massachusetts

Erected in 1681

Photos by Chiodi, Hingham, Massachusetts

THE Old Ship Church, erected by the citizens of Hingham in 1681, is the oldest example of a unique architecture for churches in America. Built in the day when such a structure was used for both worship and town meetings, it had to be designed to serve a dual purpose. Later, when separate buildings were erected for worship, they took on the modern aspects (for their time) as developed by Christopher Wren, while the town meeting houses tended to continue the style of the Hingham parish. The characteristics of this architecture are apparent in the First Parish of Hingham: square body, roof receding on all four sides toward a central platform surrounded by a balistrade, a cupola on the platform, a bell in the cupola, plain interior, exposed curved beams, walls covered with weather-boarding, and use of casement windows.

CHURCH BUILDING, U.S.A.
PART III, HISTORIC CHURCHES

(*Continued from page* 17)

to how others before him have thought and worked.

Memories of his own childhood will in part predetermine his approach: he may want to capture some of the colored-glass splendor that once made its way across his Sunday blue-serge at eleven o'clock; he may remember the glory of the fake organ pipes of the local "cathedral" of his childhood, and will want to legitimatize the memory by letting the organ-builder show an open expression today; he way want to purge his past of dim and shadowed memories of gloom. He may have caught in the corner of his mind's eye a structural solution, a beam or a cornice or a window recalled from his trip to Europe or his view of a slide lecture at an architect's convention. All this goes into making up his approach to designing. It could not and no doubt should not be otherwise.

The basic question, then, is this: what will he do with this memory that has gone into making him a man, an architect, and perhaps a professing Christian layman? Several possibilities tantalize. He can first of all repudiate the past. Some architects do. Certain churches achieve fame or notoriety because of the modish way in which an architect pretends that he is the first person ever called to erect a place of worship for other men. On occasion this attempt is made by a man of genius, and the result is worthy. But even the churches which we consider to be the most radical departures, such as Corbusier's Chapel of Notre Dame de Haut, Ronchamp, France, or Henri Matisse's Chapel of the Rosary, Vence, France, have a strong reminiscence of past elements in Christian building. Such endeavors by those who were not men of genius are too embarrassing and too numerous to recall. Studied repudiation is arrogant if not anarchic; it seems to deny the nature of "the communion of saints" and substitutes an errant form of individualism for the community of creators.

Second, the architect can copy. This, we know, is often done in intention though seldom in realization and fact. The untrained eye of the tourist sees copies of basilicas and cathedrals and mosques wherever he goes, and may find them interchangeable with their assumed originals or prototypes. Whoever has seen and understands the authentic creation is likely to be embarrassed by the copy, however. The changes that technology and modern economics bring tend to reduce "copies" to cheapened carbons of rough-cut originals.

The architect who is too modest to repudiate and too venturesome to imitate may, third, modify or revive. This is perhaps the most familiar relation of architects to an assumed past. So important is this possibility that it will become a major theme in what follows.

Finally, an architect can—and, I believe, should—learn from the past without copying or modifying it. His intention should be to "begin at the beginning". But the beginning for him is a long tradition of Christian worship and building which, through trial and error, through false start and fad and brilliant success, through rise and decline and fall, has helped guide him

(*Continued on next page*)

Harvester Avenue Missionary Church, Fort Wayne; Consultant: Joseph H. Kimbel, South Bend; Contractor: Gordon Lather, Spring Arbor, Michigan.

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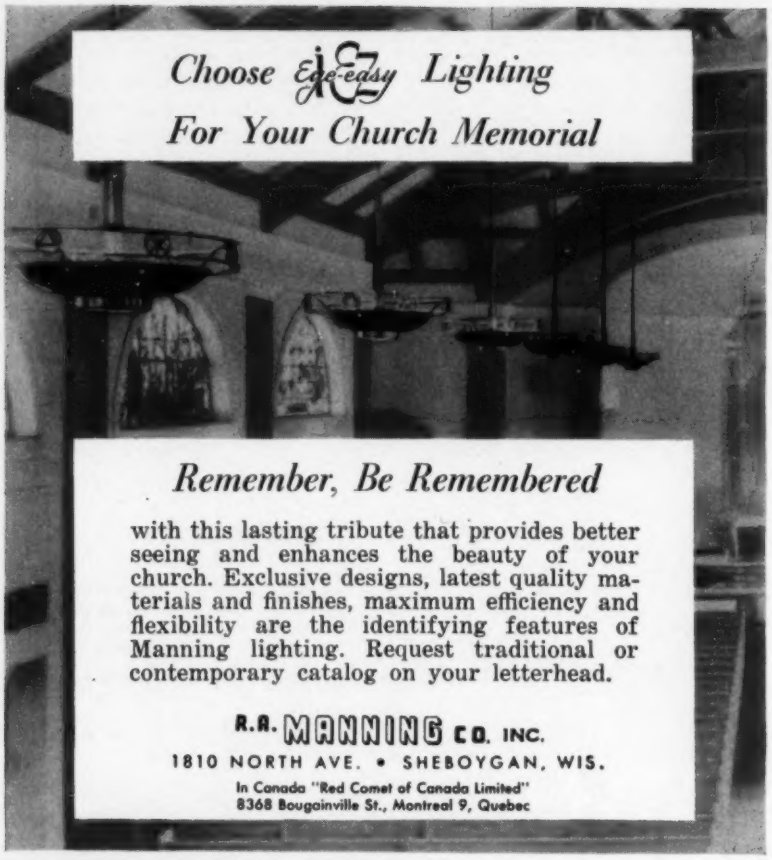

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CHURCH BUILDING, U.S.A.
PART III, HISTORIC CHURCHES

(*Continued from page* 25)

toward original creations in his own time.

The point is this: all of us are influenced by what has gone before. We would do well to select the best in the past from this influence and to be conscious of the ways in which it has influenced us.

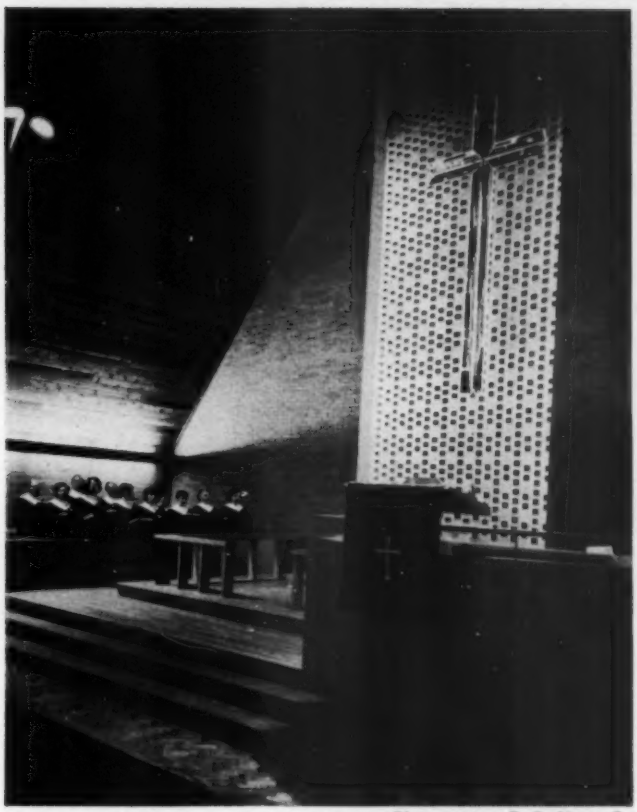
This is the place to correct two false impressions which some "modern" architects give and which the layman likes to place at their doors. The first impression is that today's architect has not learned from work done in other times. This is definitely not true. The iconoclasts today are the men who knew the icons. The shapers of new traditions are most reverent in their regard of the old. But these men have too much respect for the past to copy it or are too self-assured to modify what was born of the sweat and genius of an earlier generation. They only want to be inspired, to learn.

The second false impression is that architecture which excels is tied to a region, that architects at their best cannot or should not learn from work done in a different place. This again belies the nature of architecture as a universal language and of worship as a universal need. Region is important in determining form and use of materials in building; but it is not the dominant factor. Liturgical requirements, denominational memory, the personality of a congregation all combine as equally important factors. The Christian church is "at home" all over the world, and the lessons of each area should influence every other area to form a healthy whole. The "international style" may have disastrous consequences as it hardens past it's time in the later years of the twentieth century, but who can say that it did not achieve certain grand monuments and movements because it was international?

So the architect is a man set down in one time and one place and he learns from other times and other places.

If he is in America he may have less opportunity to reach back in time than would a European. The oldest churches in this nation are three centuries old and are but moments in the life of the

(*Continued on page* 51)



Modern architecture requires that careful attention be given to the selection of complementing choir robes and accessories. Note the dramatic V-angle collars of the robes used by the choir of the Demarest Methodist Church, Demarest, New Jersey, to carry out the theme of the steep-pitched vault and the unusual lighting effects in the chancel.

Photo courtesy E. R. Moore Co.

The Choir Robe

Part I—Style and Selection

By Dorothy Jeanne Oakley

Mrs. Dorothy Jeanne Oakley of Wonder Lake, Illinois, is fashion designer and research consultant for the E. R. Moore Co. of Chicago, manufacturers of academic caps and gowns and choir robes. She received her professional training at the Berte Fashion School and the Emilie Krider Norris School and attended the Chicago Academy of Fine Arts, the Art Institute, and Northwestern University. Mrs. Oakley, as a professional fashion designer, has operated her own store and has taught courses in textiles and fabrics.

ALTHOUGH the first vested choir in the United States received its robes in 1791, acceptance of the practice among the churches of this country did not become general until the turn of the 20th century. In fact, the idea of robing the choir caused no little opposition among some independent-minded laity of this young country. They were opposed to what they thought were vestments. There is on record an incident in the annals of the Trinity Church of New York City in which opposition to the idea of a vested choir actually caused the use of fire arms.

Trouble in Old New York

In 1860 the Prince of Wales visited this country and attended Sunday services at Trinity Church. Preceding his scheduled attendance, the elders of the church had several long and bitter debates on whether the service should be carried on with the full rubrics of the Church of England, that is, with a choir garbed in cassocks and surplices. Those opposed to the notion of changing the traditions of their choir's garb merely because the Prince of Wales happened to be present among that Sunday's congregation were defeated in the vestry meeting, but not calmed. As the choir appeared that Sunday, vested and serene, two gunshots rang out and a muzzle-loading musket clattered to the floor. No one was hurt. Although all heads turned, the choirmaster kept his presence of mind and signaled the choir to begin the processional hymn. This they bravely did and there was no further incident during the remainder of the service.

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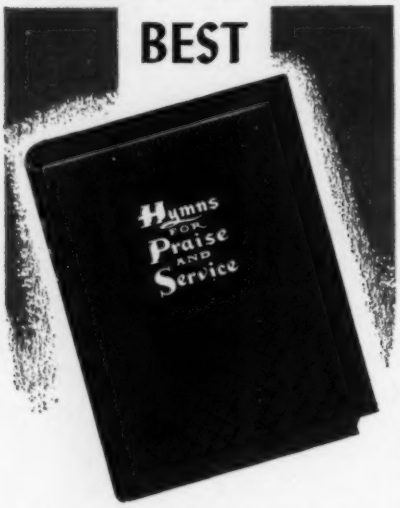

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Photo courtesy Collegiate Cap & Gown Co.

The choir of the First Methodist Church, Carroll, Iowa. Robes are forest green with gold pennant collars.

THE CHOIR ROBE

(*Continued from page* 27)

Changing Attitudes

Although that incident at Trinity Church a hundred years ago marked the high point, at least as far as noise was concerned, of American opposition to the vested choir, resistance to the idea remained for many years. It was not until this nation matured and grew secure in its independence that the practice of robing its church choirs ceased to offend the sensibilities of American church elders. More and more congregations were finding that the vested choir was less of a distraction to worship and far more of an inspiration than the choir garbed in ordinary street clothes. In the final analysis, the idea of all members of a church group being clothed the same way appealed to the democratic concepts so dear to the hearts of most Americans. No member of a vested choir could lord it over his or her fellows by appearing at Sunday services more richly dressed than they. Nor was the attention of the congregation preoccupied with noting the variances in the choir members' dress.

Present Use

Today the choir robe is accepted in most Christian churches. Indications are that the use of robes is steadily increasing. An example of this growing acceptance is the use of color in choir

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robes, either through the use of collars and stoles or the material in the gown itself. Time was—and not so very long ago—when the choir robe, if it was to be accepted at all, had to be black. But more recent thinking has been that the color of the choir's gowns should reflect the mood of the particular religious season of the year. For instance, some churches prefer softer colors for the joyous seasons of Spring and Summer when life itself is gently reawaking and renewing itself in the world of nature; the darker colors often being preferred for the winter months.

Color and the Human Spirit

The basis for this increasing use of color in choir robes is the proven fact that the human spirit responds to certain specific colors with specific and predictable emotions. From this it follows that the collective spirit of a

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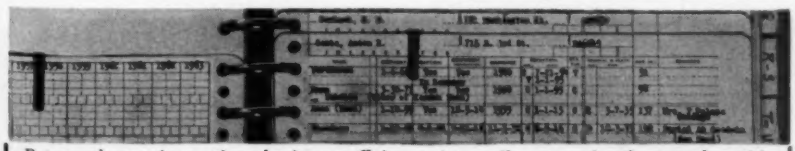

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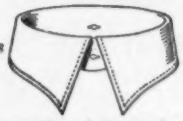

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THE CHOIR ROBE

(*Continued from page* 29)

church congregation is affected by the sight of color. This has been an accepted principle for centuries in the architectural design of churches and the decorating of sanctuaries. It would seem short sighted and reactionary for us not to take this principle into account when selecting choir robes. Color can help the religious spirit. There is no better way to remind members of a congregation that they are attending a special service with its own unique lessons for their religious lives than by varying the color of the choir robes or accessories.

Church Architecture And the Choir Robe

Religious writers tell us that, from earliest times, man has felt that his surroundings should reflect a sense of peace and exaltation, of inspiration and dignity when he prays. That is why many church architects look with favor on colorfully robed choirs. They urge strongly, however, that the robes be chosen carefully to blend in with the decor of the sanctuary and with the theme of the architecture of the edifice itself. If not, there will be a clashing of styles between the two which will not only destroy the individual beauty of both but also will produce a negative and distasteful reaction on the part of the congregation. This, of course, is precisely what should not happen. The whole point and purpose of the use of color and design, be they in cloth or wood, stone or paint, is to enhance and intensify the religious feeling and spirit of the congregation. And, since the choir is composed of living, breathing human beings, the attention of the congregation naturally will center around them—for better or for worse. Many beautiful services housed in the most tastefully constructed churches have come to grief because the choir appeared in clashing colors or, worse, in ordinary street attire.

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Guides to Selecting Choir Robes

Design research and practical experience developed the following points as general guide rules when selecting choir robes for a church:

1. Always keep in mind the architectural style of the church itself. Each of the many styles of church architecture popular in this country has its own distinctive artistic forms and creates its own unique impression on the viewer. Never let the style or color of the choir robes you select clash with the architectural "mood." To be sure this does not happen, pay careful attention to all the details of the choir gown you are selecting. For example, the predominating characteristic of Gothic architecture is graceful height; an impression achieved by its towering spires and soaring, pointed arches. Here a choir robe which accentuates height should be selected. In other words, the robe should have the long, straight, gracefully flowing lines that come from fluting the material across the yoke. It is preferable to have full, pointed sleeves and a V-cut neck or dickey in order to be artistically consistent with the beautifully pointed arches above. The use of satin for sleeve linings, facing, dickies and other accessories will give the robes that air of elegance generally associated with the Gothic.

Consider another example of fitting the choir robe to the particular style of architecture. Byzantine architecture, although much modified from the old world forms of Constantinople and the Russia of the Czars, still exerts a great deal of influence on church building today. Some of its most frequently emulated characteristics are the round central dome, large open square space in the central nave, use of colorful mosaics and marble veneering for interior decorations. Here an especially fulsome robe with copious fluting to soften lines is desirable. Rounded collars and sleeves may be considered more harmonious than the angular. Also, since these churches usually have particularly colorful interiors, bright, almost festive, colors for the choir are appropriate. Also worth considering here are the impressive and dramatic effects to be obtained by using colored stoles, sleeve linings, collars or caps which contrast with the color of the robe.

The straight, angular lines of the classic Greek temple and of the traditional white clapboard New England church demand a simple, almost severe, pattern for their choirs' robes. The use of narrow white collars with conservatively colored gowns will create a warm and pleasing effect which still will not mar the atmosphere of forthright simplicity essential to both these architectural types.

At this end of the chronological scale is the modern school of architecture. It is influencing church construction more and more these days and its influence can be expected to continue for many years to come. This style is characterized by a new-found freedom in the use of space and light; by bolder, more emphatic lines, and by a selection of building materials that blend harmoniously with the natural setting of the building's surroundings. Bright, striking colors in the choir's robes are frequently appropriate in this type of church. Here, too, the use of boldly

(*Continued on page* 54)

For nearly two decades Allen Organs have held the enviable reputation among electronic church organs for unrivaled authenticity of rich organ tone. Now we have completed the transition to SOLID STATE tone generation, which means that electronic tubes have been replaced with lifetime transistors. To you who are entrusted with the important decision of choosing an organ for your church, it means even better maintenance results than have been achieved with the superior, specially built tubes of previous Allen Organs.

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Church Memorials

By Persis Smith

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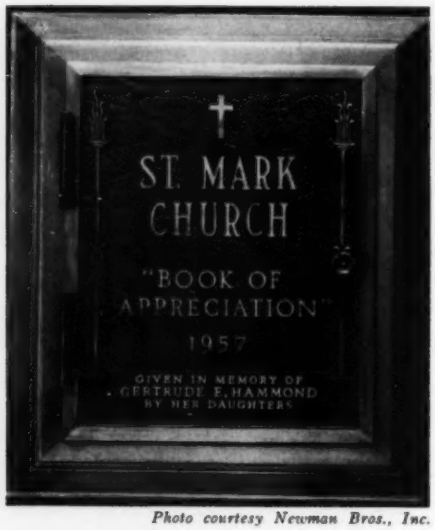

Photo courtesy Newman Bros., Inc.

"Memorial gifts . . . are not only tributes, they are a testament of faith in the enduring life of one's particular church."

Photo courtesy Hammond Organ Co.

WHEN one casts about for ways by which to do honor to a person, a family, or to an event within a given church circle, an immediate and pervasive answer to such questing is the gift of a church memorial. On the other hand, when a church community recognizes the need to enhance the beauty, or to extend the services, of its building and grounds, a memorial is the unique and meaningful means to that far-reaching end.

Memorial gifts, therefore, are not only tributes, they are a testament of faith in the enduring life of one's particular church. In their finest sense memorials are the earthly symbol of belief in the Eternal Spirit, a perpetuation and a renewal.

The Range of Memorials

Before entering upon wise and tried methods of installing these memorials,

Photo courtesy Henry Keck, Inc.

Mrs. Persis Smith attended Cornell University and has been in journalism for twenty-four years —first with The Jersey Journal *as Librarian, and then as Woman's Page Editor—now, since 1945, as Woman and Home Editor for* The Rural New Yorker. *Mrs. Smith is consulting editor on church programs for* Your Church *magazine.*

"Fortunate indeed is the church with an established group handling the problems and scope of memorials, one which, at times, may also make known to parishioners the needs which may be served through memorial gifts."

Photo courtesy Ossit Church Furniture Co.

let us consider briefly the tremendous range of gifts suitable to the purpose. The beauty of this range is its adaptability to the purse and a church need. The gift may be the simplest form of outdoor calendar stand or bulletin board, or, coming indoors, a pair of candles. It may be altar pieces, an altar cloth, the Communion set, even an altar itself.

In the realm of music there is a single bell, a chime or carillon; an organ small or mighty, or an added organ stop. Memorial windows are enduring. There is endless choice in the field of church furniture and furnishings such as pews, carpeting, lighting, hymnals, a memorial Bible and the pulpit or lectern for it. Educational equipment as well can offer a wide choice. Folding tables and chairs, teaching accessories, blackboards, and audio-visual equipment are

(*Continued on next page*)

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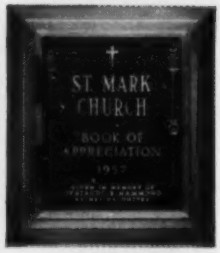

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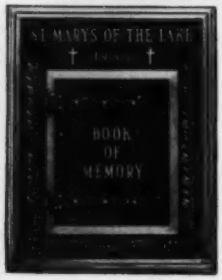

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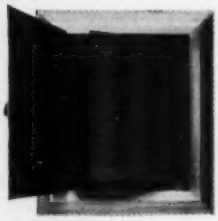

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CHURCH MEMORIALS

(*Continued from page* 33)

vital to the church school program and are acceptable memorials. There is no problem in availability of items.

Planning for Memorials

The real problem centers upon the proper memorial in the proper place; the methods for achieving this significant goal. Herein lies the necessity of becoming practical: to effect economy, to provide careful planning for installation, and to set up a workable system not just for a single memorial but for an entire memorial program.

It may seem a simple progression to translate the desire to offer a memorial gift into that gift set in its destined place. Actually, for happy and lasting results, the steps to be taken are many and should be logical. Thus, except for the most modest of memorials, progressive consultations are indicated for all concerned. "All concerned" should include not only the donor and the pastor or his representative, but the church architect, where possible, the contracting builder, the church's committee on memorials and the representative of the manufacturing firm being consulted.

Fortunate indeed is the church with an established group handling the problems and scope of memorials, one which, at times, may also make known to parishioners the needs which may be served through memorial gifts. This latter point is especially advantageous when a new church edifice is being contemplated. Without a planning board, the problems can be manifold; with such a board, time and labor, can be saved and expense, overlapping, embarrassment and sad errors, avoided.

Let us consider the concrete experience of a church recently built upon the very foundation of memorials in a parish over a century old whose members felt the need to grow beyond their previous walls and capacity for service. Before the parish took any steps toward building, a memorial campaign was launched whereby "space memorials" were offered for individuals to subscribe to in specified sums. These memorial subscription pledges formed the core of the building fund. The campaign proved successful and agreeable.

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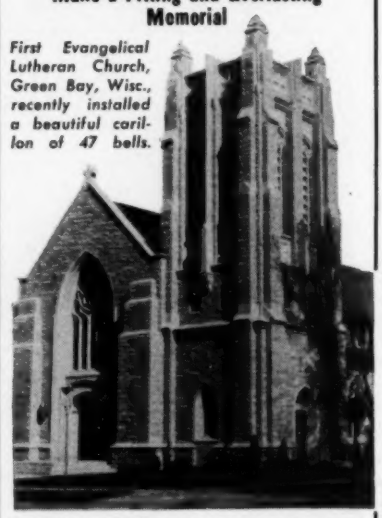

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Once the church building was erected, the matter of furnishings was embarked upon. This too was based on memorials . . . "furnishing memorials." No campaign was used or needed. A list was drawn up and published of furnishing needs, naming specific articles, and inviting church members to choose memorials from it. The response was hearty and rapid; the listing of 194 items was soon exhausted and a second list was made and welcomed.

These furnishing memorials covered a budgeting from sums as small as $15.00 to $500.00 or more. The definiteness was appreciated. "There were persons," we were told, "who stretched themselves as much to reach $25.00 for a memorial as some who provided a $500.00 gift." Arrangements for payment were made according to individual desires. Naturally those who availed themselves of the list quickly had greater choice. Here then was a planned program in proved successful action in the matter of memorials, based on the philosophy that definite availability would serve all around.

The Manufacture of Memorials

At this juncture we should cite the manufacturer's viewpoint, again demonstrating the value of a planning board. From various sources it is evident that manufacturers find that church committees will spend many thousands of dollars on the church edifice, then suddenly feel a drastic need to cut down on quality of furnishings. Many fine altar pieces, for instance, come in stock patterns. To save initial expense, a stock pattern may be chosen, only later to be reconsidered and replaced by custom-made pieces. Had there been a long-range memorial plan, the final pieces might have been chosen first, thus saving both expense and possible embarrassment to individuals.

It is an axiom that manufacturers of religious furnishings and equipment of the highest caliber are devoted to those with whom they are consulting in the matter of memorials. They take pride in their work and product and are eager to cooperate with church groups and individuals. The enlightened combination of both parties taking careful steps together can achieve a highly desirable denouement. As we mentioned earlier, consultation of personnel from every angle of the project is essential.

Selecting Memorials

A committee ready to purchase a memorial has many reputable manufacturing firms upon which to draw. Initially several should be consulted, by correspondence or in person, until one firm is chosen. Once this is done the conferences start.

In the matter of glass windows, for instance, there is need not only for architect, contractor and the others already mentioned to get together with the firm's representative, but artist's sketches, or the artist himself, are vital. The committee will learn that the more conservatively priced windows are made with seeded, antique or opalescent glass, leaded to a specific design. There would be no painting in these sections of glass. A stained window, however, uses glass that has been painted and fired to a specific

(*Continued on page* 58)

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EDITORIAL

(*Continued from page* 14)

Colonial, Victorian and Modernesque are *facades*. The one thing a church must not be, as a creation, is a superficial style. The man who *flatly* says the good thing for his church would be a colonial structure is at the least unthinking and has not penetrated the surface.

At the most, he has a sincere preference for a marked style because he is incapable of accepting responsibility. He wants a carbon copy of a past age because he thinks of his creed as a static, unliving law. He relegates God and all Christianity to a former time because he cannot bear the responsibility of representing it in his own time. He prefers that his ancestors do it for him. Well, then, to be true to himself, he had better start wearing lace cuffs and silver-buckled shoes.

The greater sin is that more often his reason for such unfounded choice is a deeper concern for the opinion of his immediate society than for the glory of God. He will willingly compromise on a modified archaism in fear of being castigated by others like himself. He therefore imposes a tyranny of personal taste upon his peers, contradicting the essence of his supposed Christianity—creativity.

Such a man denies as well his American heritage. If he thinks at all of the democratic process, he considers it a fight to the finish in which the majority must win by merit of numbers. And he attempts to overcome his singleness with verbal bludgeoning and the righteousness of his personal taste.

The democratic process should evolve not only a rule of the many, but a good for the many and a truth. In any group, it is likely that a segment will be initially wrong, a large part will be unsure, and a few, possibly, right. Through investigation and debate, a bulk of facts must emerge which, if honestly evaluated, will produce a right direction. The reason for the democratic process is not simply to have the might of numbers on the side of the decision, but to protect ourselves from the tyranny of personal taste which refuses to look further than its own ego-center and will not accept facts.

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Kingdom of God, we must be as children. Building a church can be a step in the direction of God's kingdom, and we should apply all teachings to it in the extent to which we are capable. We generally associate innocence with childhood, but to reach the end of our lives in a state of innocence is as unlikely as reentering the mother's womb to be born again. Our mortality itself precludes experiences untainted by mistakes which color us with the sins from which we are saved through our belief.

Childhood innocence is in character ignorance rather than guileless purity, for we have seen that they are capable of extreme cruelty and cunning. In the adult realm, such innocence is not a beneficial state, since ignorance has been a formidable enemy of Christianity.

There are other, more basic qualities which apply to a child. The trait which belongs almost exclusively to him is that of direct inquiry. His curiosity is characterized by a searching which is uncluttered by worldly conditions. He is uncompromising and constantly in quest. Poets and saints, in their own times, have been slandered with "childishness" and later heralded for their great visions.

If we were capable, then, of the adventurousness with which a child approaches his world, we would be more likely to build churches worthy of God. Our fears would dissolve in the excitement of new truths. A child feels sure, with explicit faith, of his immediate environment so that in puzzling situations, he has no doubt of where to turn. If we, then, were to reexamine ourselves and reaffirm our creeds, there would be no doubt of what we were attempting to express in the building of a church.

By regaining the eager inquiry of a child we will be able to perceive and recognize, step by step, the factors which will produce a commendable structure. Through applying democratic principles we can become acquainted with by trial, experience and participation the qualities which distinguish a religiously beautiful edifice. Acting in *good taste* we can arrive at the creation of a symbol which is the apex of Man's art and in which is manifest the convictions of faith and a new aspect of the Glory of God.

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William S. Clark is editor of Your Church. *He received his B. A. degree from Susquehanna University, Selinsgrove, Pennsylvania and his M. A. degree, in American Studies, at the University of Pennsylvania. Mr. Clark is an affiliate member of The Church Architectural Guild of America and the author of the book* Building the New Church.

The Audio-Visual Imperative

By William S. Clark

THE aim of all church school teaching should be to produce Christian conduct in everyday life. In other words, the church school teacher should make teaching so effective that the lessons learned by the members of the class will be taken forth from the classroom and put into practice in their daily contacts with other people. The teacher should hope that the pupils will be stalwart witnesses to the message of the Bible—that they will base their actions upon the golden rule, that they will be tolerant and understanding of others, that they will follow an intelligent approach to stewardship, that they will be faithful in their worship, that they will bring others to a realization of the salvation that is possible through faith in Christ.

Tremendous Responsibility

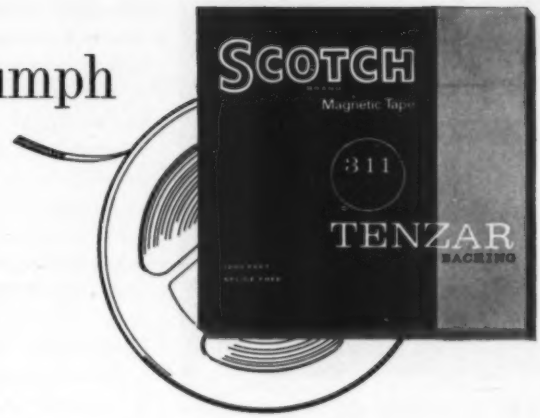
This places a tremendous responsibility upon the church school teacher —a responsibility which, sometimes, teachers find too difficult to assume. This responsibility demands that teachers do everything possible to arm themselves with the basic elements so necessary to effective teaching—a Christian philosophy of life, faith in Christ and in the authority of the Word of God, an intimate knowledge of the Bible, an understanding of the characteristics of the age group present in the classroom, and an ample proportion of those important ingredients which we call vision, perspective, interest and enthusiasm. In addition, every teacher, to be effective, must make adequate preparation, must acquire skills in the various methods of presenting subject matter and must constantly keep informed of developments in the world of religious education.

The effective teacher will always realize that the teaching process is like a two-way highway. Pupils must participate in the church school session if they are to learn adequately the lessons to be taught. There is a dynamic relationship existing between teacher and pupils that involves all of the senses of each. Thus, if teachers do all of the talking and use only the pupils' sense of hearing they are almost insuring the failure of the pupils to go forth into everyday life and practice the teacher's words. If Christian conduct does not result from the church school session, then teaching has not really taken place!

Pupils must carry forth from the classroom a unified impression. There must be no question in their minds about the lesson if they are to make practical use of it. How can their impressions be unified if their questions have not been answered by the give-and-take of classroom discussion and if their senses, other than hearing, have not been used? No church school teacher, regardless of his skill as a

(*Continued on page* 40)

a reel triumph



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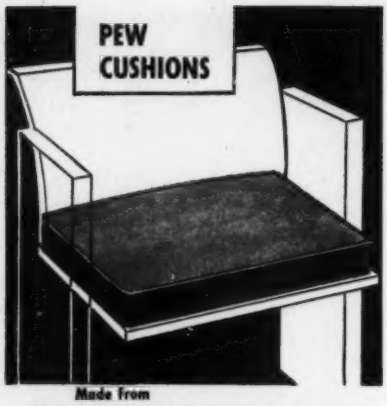

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THE AUDIO-VISUAL IMPERATIVE

(*Continued from page* 38)

lecturer, can say all things to all pupils in the short hour that is available on Sunday morning. It has been proven beyond doubt that the least amount of learning takes place in a situation where only the sense of hearing is used. Sight must also be used, and with children, both sight and touch, in addition to hearing.

Audio-Visual Tools

The proper use of audio-visual aids is the most effective means of insuring that pupils will learn the lessons of Christianity and put them into practice in day-to-day life situations. Such aids can help the teacher, more than anything else, to create strong and unified impressions. A pupil who has *seen* and *heard* the lesson will retain more than the one who has only heard.

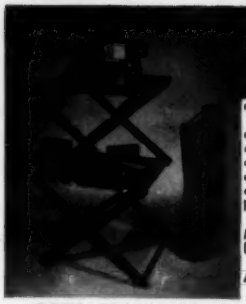
Jesus, of course, had no means of mechanical projection in His day, nor such things as tape recorders, record players and flannelboards. But He realized the importance of appealing to the sense of sight as well as hearing and used word pictures, figures of speech, parables and objects. "A key has always been needed to unlock the door of knowledge. By means of pictures, by the use of a 'like,' the Great Teacher opened the understanding."[1]

Audio-visuals, when properly selected and used, help the teacher make abstract truths concrete. This is particularly important if the pupil is to obtain that unified impression that leads to Christian conduct. One is led to believe that much of the inadequacy that exists in our church schools, such as that described by the author who wrote about "the most wasted hour in the week"[2] is due to the inability of the church school teachers to make the abstract truths of Christianity a living, everyday reality for their pupils.

Proper Use

Teachers who neglect to use audio-visual aids in their program are ignoring the most effective way they have to teach great Christian truths. But, when they do use them they must keep certain points well in mind:

1. Audio-visuals should *supple-*



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ment the lesson, not be supplemented by the lesson. They are "aids", not "replacements".

2. Audio-visuals should be *chosen* with the *overall teaching aim* firmly in mind. They are supposed to help steer a course, not drive one from it.
3. Audio-visuals should be *chosen* within the determinants of the *age group* that will use them. They should help Christian growth, not swell it beyond capacity.
4. Audio-visuals must be *top-quality* and *up-to-date*. One should not travel a superhighway in a horse-and-buggy.

Some church schools have used audio-visuals "on the assumption that mere exposure to picture-power radiated education . . . The fact of the matter, however, is that the use of audio-visual materials requires trained teaching personnel just as the jet plane requires a trained pilot. Mere exposure to pictures, mere use of materials and equipment does not in itself effect learning."[3] The use of good audio-visuals requires time, effort and insight on the part of the teacher.

Profitable Preparation

But too often the remark is heard: "Audio-visuals take too much time and trouble. I'm a volunteer teacher, and I only have so much time during the week to prepare the lesson. Besides, I don't know how to operate all that complicated equipment."

The answer to this lies partly in the realm of economics and partly in the realm of self-satisfaction. Though it does take more time and effort to use audio-visuals, one will certainly obtain better results if they are used properly. Thus, for twice the effort, the teacher gets rewarding results, whereas, if current methods without audio-visuals are at all questionable, very little is realized in the way of results. So why use two hours of preparation to secure little when four hours will secure much? To the sincere teacher this kind of economy in teaching will also bring much self-satisfaction and a new kind of enthusiasm. The equipment needed for audio-visual presentation is really not complicated. With a little instruction and some practice almost anyone can learn to operate a motion picture projector, slide and filmstrip projector, or a tape recorder. It has been said that the best way to learn to swim is to get into the water; that the best way to learn to write is to take up the pen and begin writing. The best way to learn to use audio-visual equipment is to use it. With practice comes proficiency, and with proficiency, more effective teaching.

From one point of view, the use of audio-visuals is a result of commitment. If church teachers are committed to offer to pupils the best in church school teaching, if their aim is to produce Christian knowledge and action on the part of their pupils, they cannot overlook the advantages to be gained by a proper use of audio-visual materials. THE END

• • •

[1]Claude C. Jones, *The Teaching Methods of the Master*, St. Louis: The Bethany Press, 1957, page 20.
[2]Wesley Shrader, "Our Troubled Sunday Schools," *Life*, 42 (Feb. 11, 1957).
[3]"The Audio-Visual Program in Action—Part VII, Training Teachers," *Your Church*, IV (Jan.-Feb.-March, 1958), pages 29-30.

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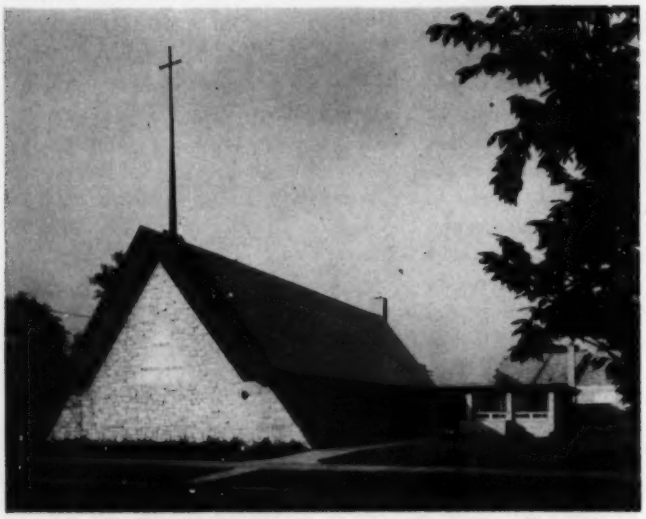
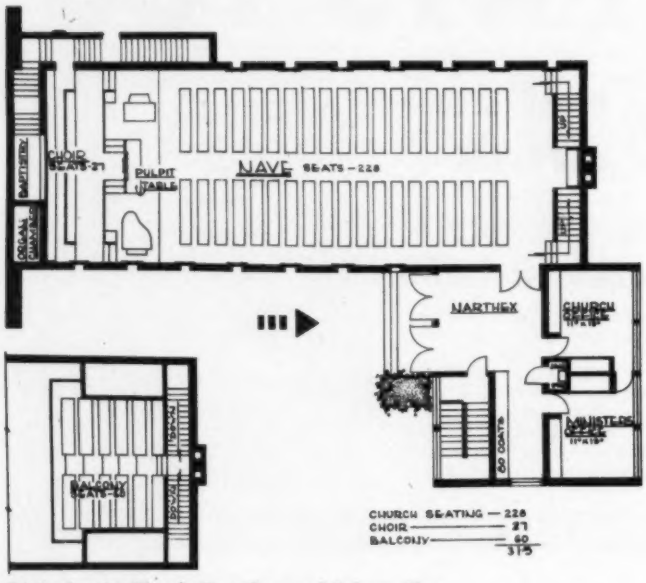
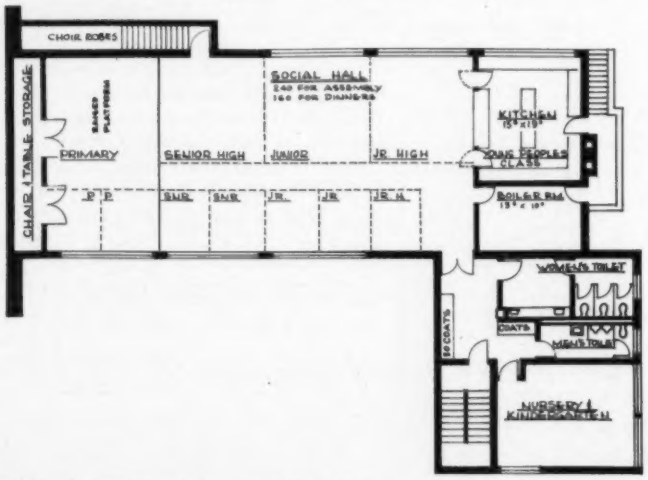


Trinity Baptist Church, Chicago, Illinois. Architect: William M. Cooley & Associates, Park Ridge, Illinois.



Trinity Baptist Church. First Floor and Balcony Plan.



Trinity Baptist Church. Basement Floor Plan.

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Over the last several decades the population growth and expansion in the metropolitan areas of the United States has been tremendous. This development has happened so quickly and at such an increasingly accelerated pace that the concomitant services needed for it have not been able to match its speed. This seems to be especially true with relation to the church. From the point of view of church architecture and building, this metropolitan manifestation has presented problems both interesting and perplexing.

Because of economic considerations coupled with immediate needs for space to house the program of the new metropolitan and suburban church congregation, it is imperative that the first unit of a long-range master plan be erected. At the same time, this first unit must somehow provide for the various basic program necessities of the congregation until complete facilities can be designed and erected.

The first unit is the initial thrust in the church's total building program. It should provide for worship, education, fellowship, administration and utilities. It is vital that the program of the church be thoroughly analyzed and effectively projected so that the first unit can successfully encompass the basic requirements necessary. In any program analysis, where a master plan is contemplated and the first unit a real necessity, the most important question to be answered is "What will be the emphasis for the new building?" Will

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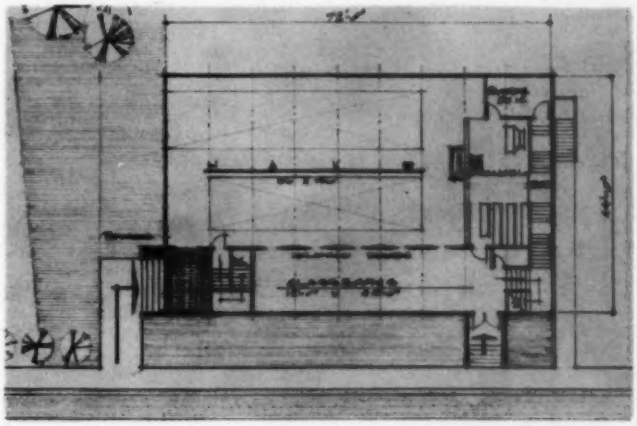
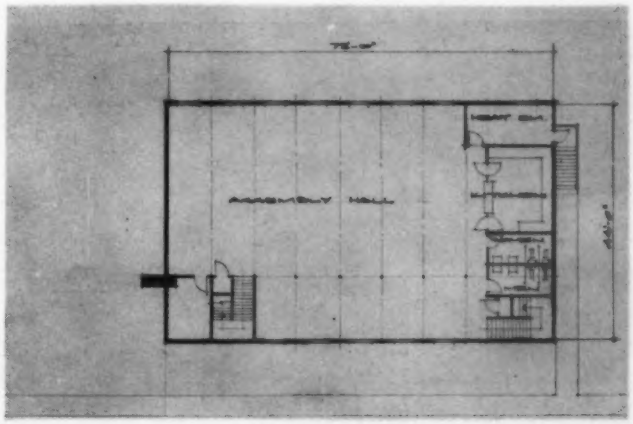
Rev. Theodore V. L. Harvey is Director ngelism and Church Extension, Chicago t Association, Chicago, Illinois. He re- his A. B. degree from William Jewell e, Liberty, Missouri, and his B. D. degree he Divinity School of the University of go. He has served pastorates in Missouri, s, Iowa and Illinois and was a chaplain Armoured Force of the Sixth Army dur- orld War II. Rev. Harvey has also served hairman for the American Baptist Church ion Workshop at Green Lake, Wiscon- d as chairman for the Architectural Con- es sponsored by the Chicago Federation urches.

Theodore V. L. Harvey

Immanuel Baptist Church, Des Plaines, Illinois. Architect: Creative Builders, Inc., Urbana, Illinois.



Immanuel Baptist Church. First Floor Plan.



Immanuel Baptist Church. Lower Floor Plan.

it center primarily around worship? Or education? Or fellowship? The Chicago Baptist Association has been studying this question thoroughly over a period of years. The most important thing we have learned about helping to answer this question is that each community is a law unto itself. Where there is a multiplicity of children in many outlying suburban areas, for example, it becomes a matter of prime importance to provide the space needed for education.

Naturally, vital program considerations must be realized on an appropriate site. Some very basic questions must be answered in relation to the site proposed or contemplated. What size building will eventually be needed to house the entire program of the church? What size parking lot will be needed in order to provide off-street parking? Are the people of the congregation willing to develop a long-range master plan cooperatively with the architect? These considerations will have a direct relationship to the site.

The site itself should probably not be less than three acres and, where it is practical, should be larger. It should be situated near good public transportation. It should be on or adjacent to a good road system. The drainage should be good and the terrain conducive to construction purposes.

Site selection, therefore, is a significant aspect of an overall decision that rests with the congregation and its

(*Continued on next page*)

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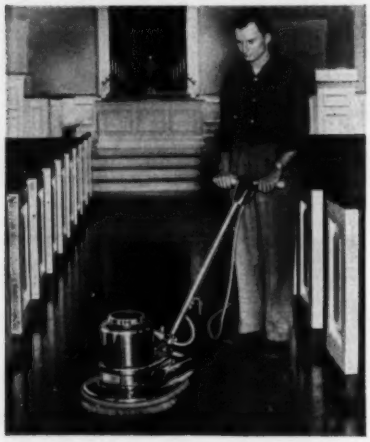

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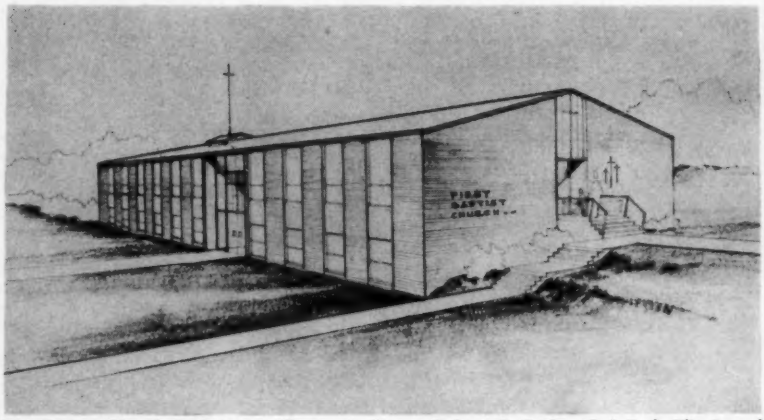

First Baptist Church, Park Forest, Illinois. Architect: Robert C. Taylor, Oak Park, Illinois and Derald M. West, Genoa City, Wisconsin.

FIRST UNITS

(*Continued from page* 43)

building committee representatives. It is inseparable from program considerations if a master plan is to be developed and a first unit erected that will be functional and economical.

The three examples illustrated on these pages show the varying approaches that have been used by congregations in the Chicago Baptist Association to meet the needs of three different communities. Trinity Baptist Church, Chicago, Illinois, designed by William M. Cooley & Associates, emphasizes worship and provides a basement for education purposes. Immanuel Baptist Church, Des Plaines, Illinois, designed by Creative Buildings, Inc., emphasizes worship with basement facilities for fellowship and education. First Baptist Church, Park Forest, Illinois, emphasizes education with worship as secondary. THE END

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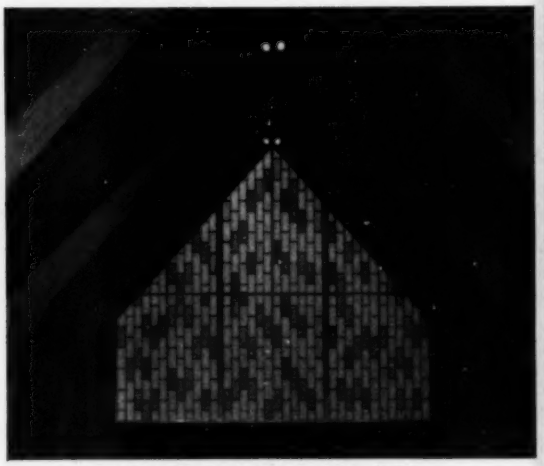

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In point of time, the first conference is the NATIONAL CHURCH BUILDING AND DESIGN CONFERENCE scheduled for the Hotel Morrison, Chicago, Illinois, on Tuesday, Wednesday, and Thursday, April 19-21, 1960, sponsored by The American Society for Church Architecture. Its program will include a church architectural display, an arts and crafts display, exhibitions of products for churches, and educational sessions and discussions. Topics under consideration will be "Organization Problems in a Church Building Program," "Financing," "The Master Plan," "Remodeling and Enlarging," "Sanctuary Design and Furnishing," and "Church School Design and Furnishings." Further information about the details of this conference can be secured from The American Society for Church Architecture, 19 South La-Salle St., Chicago 3, Illinois.

The second conference, in point of time, is the ANNUAL CONFERENCE ON CHURCH ARCHITECTURE scheduled for the Hotel Leamington, Minneapolis, Minnesota, on Tuesday, Wednesday and Thursday, May 3-5, 1960. This conference is sponsored jointly by The Church Architectural Guild of America and the Department of Church Building, National Council of Churches of Christ in the U. S. A. Its program also features a church architectural display, an arts and crafts display, exhibitions of products for churches, and educational sessions and discussions. Topics will include "Christian Worship," "Christian Education," "Reviewing Architectural Drawings," "The City Church," "Site Selection," and "Fine Arts in the Church," among others. More information on this conference can be secured from The Church Architectural Guild of America, Suite 1123, Dupont Circle Bldg., Washington 6, D. C.

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The Rev. Leonard C. Toepfer is a Conference Director of Audio-Visuals for the Evangelical United Brethren Church and has occupied this position for more than six years. Educated at North Central College and the Evangelical Theological Seminary, both in Napier, Illinois, he served several pastorates before devoting full-time to the audio-visual field. Because of his successful use of audio-visual materials in the churches which he served and his large and serviceable private a-v library, he was asked to pioneer the establishment of a conference library for his denomination.

The Conference Audio-Visual Library

By Leonard C. Toepfer

As children we read the fascinating story of Jack and the Beanstalk. You will remember that Jack traded the family cow for a handful of bean seeds in his very youthful attempt to improve the family's financial situation. When he returned home his mother was so angry with him that she boxed his ears and threw the seeds out of the window. In the story the beanstalk grew so high that it reached the very clouds in the sky. Jack then climbed the beanstalk in search of adventure.

A Conference Audio-Visual Aids Library is in many ways analogous to Jack's Beanstalk. Some of us got into the field of audio-visuals because of a strong desire to improve the Christian Education Program of the Church. We could see that the time-worn teacher-to-pupil lecture method was outdated. We felt that the few faithful teachers needed help in their tasks. We knew that with our rapidly growing population we needed to reach more pupils and to reach them faster than ever before.

It was also a known fact that many protestant youths were confused in the very basic elements of their faith. The Church was somewhat like Jack's family Cow. She had served well, but we were looking for something that would help us out of our plight. We did not know what it was, but we were looking. As a pastor I began using slides and filmstrips in my own church. They helped us to do a good job, but they were expensive and very new. The church didn't have the vision, nor would it provide the where-with-all to help.

Soon fellow ministers who wanted to use visual materials began borrowing my audio-visual aids. They took good care of them, but the fact remained that the audio-visuals were being worn out. Some of my friends began to urge our conference to take over these aids and make them available to a larger amount of money from the Conference Library was set up which offered to rent audio-visual aids at a very nominal cost. We charged 50¢ for anything that cost up to $5, we charged 75¢ for items which cost between $5 and $10 and those that cost over $10 we rented for $1.00. Since this was a new venture we had no precedent to follow and had to experiment.

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(*Continued on page* 48)

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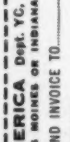

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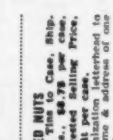

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CONFERENCE A-V LIBRARY

(*Continued from page* 46)

that it was impossible to send 2 x 2 slides in rough mails. This had caused many of the commercial libraries to go out of the slide business. Also, we lacked the capital funds to buy very many motion picture films except those provided by a Board of the Church such as the Board of Missions, or Church School Administration, or Stewardship. We were given a modest amount of money from the Conference Christian Education funds for a working budget for postage, phone, and office expenses. We worked in close cooperation with the denominational publishing houses in all of our purchases and soon became adequate in our supply of filmstrips and soundfilmstrips.

We haven't lost our Beanstalk comparison. Just as the family was surprised when the beans thrown out of the window grew all out of proportion to what was expected, so the Conference Library has had an amazing growth. The quality of visualization began to improve. More and more churches began to use them. I suppose there are now more churches that use a-v's than do not use them. Churches also began to use them in more and more ways. At first many folks just used them to show a picture, and they had no greater purpose than to use up a little spare time or to entertain the children for a while. Or, perhaps they had heard that other churches were using them successfully and they too felt they must keep up with the Joneses.

But fortunately, for the salvation of the audio-visual cause, good utilization and good integration kept pace with the growing demand. Gradually, more and more churches came to see that audio-visuals were not a substitute for good teaching, that they were not a replacement for teachers, that they had more utilitarian value than mere entertainment, and that they were rather an aid to good teaching—a tool to do a specific task. Audio-visual aids are not time fillers nor even time savers—rather they take more preparation and more advanced planning and more follow up work than when they are not used. Those who have used them need no figures to prove their value. They know that audio-visuals help learning, make it more exciting, and produce

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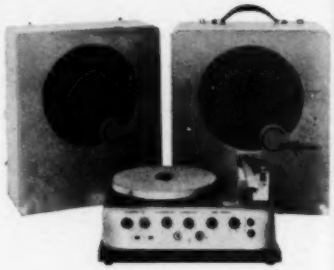

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greater action and longer retention.

In the Conference Library we have found that our ministry is largely confined to the smaller and middle sized churches. This is because we entered the field after the larger churches were already using audio-visual Aids. They had adequate funds in their budgets for the purchase of these materials, and their progressive leaders were confirmed in the idea that audio-visuals could make a vital contribution to the educational program of the church. So they put sizeable sums into their budgets for the purchase of machines and equipment. The smaller churches felt the need just as greatly but were not able to do much about it until a Conference-subsidized Library came along to help them secure materials without paying for salaries and overhead such as might be found in a Commercial Library. Here income for rentals are used to buy more material. Thus, growth increased with use.

Other conferences, synods, or councils of churches have had other ways of getting an a-v library started. Some began with fairly large grants of money. Some have solicited funds from industry, or foundations. Some have set up a membership fee which entitled the member church to use any materials available. This latter plan, I think, cannot hope to meet the demand for multiple copies and where everybody desires material at the same time as suggested in some program material. Some have tried using a small service charge for each item used, and that has had some merit.

Many times we have had the feeling that the day would come when the audio-visual idea would catch on in all churches and there would no longer be any need for our type of service organization. But each time this has happened some change in method of operation has come along to make our field larger and more necessary than ever. Here is what I mean: As long as we made filmstrips to visualize a Bible Story or the Life of Jesus or Paul or some person like Martin Luther or any other church Father, we felt that a church would buy these and use them over and over year after year. But when they started making Teacher Training

(*Continued on next page*)

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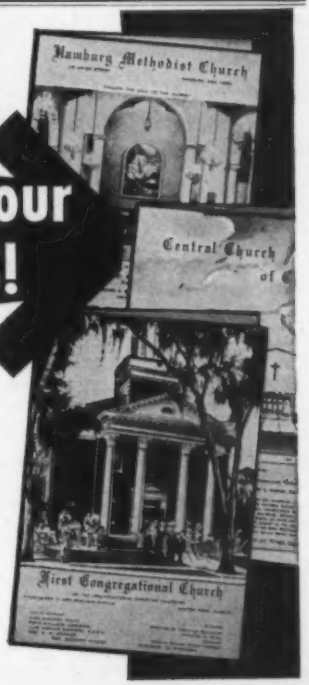

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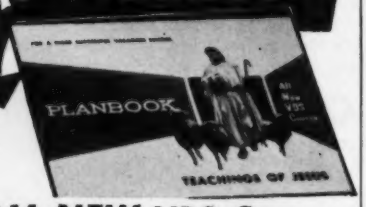

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CONFERENCE A-V LIBRARY

(*Continued from page* 49)

Kits that sold for $45 or $75, the churches could not afford to pay that much for materials to be used with so limited a group of people. So they turned to the Conference Library where they could own and use the materials they desired at only a fraction of the cost.

I was asked by one of the producing companies: "Do you think your type of service hurts the sale of audio-visual materials?" To this I can answer with a very emphatic, "No, absolutely not!" I believe we are helping churches to desire more materials for themselves. One year I had a display of the Library materials at the sessions of an annual conference, and a publishing house also had a book display. They reported to me that they sold more machines and equipment at that session of the Conference than at any other exhibit they had ever made. I am constantly finding that my best customers desire to purchase their seasonal and basic materials. We encourage all churches to purchase their missionary study materials and any materials that anyone wants in a very short time such as that suggested in the Sunday school literature and Teacher's Program Guides. This, in the minds of many of us, is the best way to insure the correct use of audio-visual materials—to have them suggested in the Teacher's materials.

Not only are more and more churches using audio-visual aids, but they are beginning to use them for more teaching experiences. So the Beanstalk grows up and up and we can't hold back the desire of the Jacks to climb the stalk and seek adventure. We can only hope that they will find the golden eggs in the Giant's Castle. Jack's Beanstalk was eventually chopped down by a woodcutter, and I believe that audio-visuals could be killed by misuse, but never by their correct use. They grow and grow just like Jack's Beanstalk. Where they will stop nobody knows, but it will be interesting to see what new adventures come to us in the next few years. I hear rumors of wonderful things and I believe they will come if we let them.

THE END

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CHURCH BUILDING, U.S.A.
PART III, HISTORIC CHURCHES

(*Continued from page* 26)

church in the Old World. But he does have opportunity to travel and in convenient scope sees many different regional influences. If he possesses a thumb and wants to make a few rules of same as he travels or studies illustrations, he might consider some of these as helpful:

1) He must take some sort of stand toward Old World architecture. In this, a positive relation will bring him immense benefits. He is not given a cheap charter to turn his back on Western Civilization and Christendom.

2) In general, he is likely to agree (but not always to remember) that a copy of past forms is better than a modification. It takes more courage, more devotion, to do so. Modification is often mere streamlining—the removal of expensive features.

3) Where an architect chooses to build in styles of the past, he is operating more legitimately when he works with survival than with renewals.

4) If he wants to copy or modify, he had better really know the logic of past solutions. The temptation is to take the icing off ancient cakes, place it on modern versions, and then wonder why all is so ungainly and uncomely.

5) Another rule of thumb: the more aware he is of past styles and solutions, the better his own creations will be. We base this on the logic of necessity which gave birth to past successes, successes not easily arrived at today.

6) After his tour, his own creation will have to stand in its own right, independent of the earlier vision, yet informed by it.

Let's look at some American options. Two decades ago when people still said they wanted a church that "looked like a church" they probably had in mind either what they would have called Gothic, or Colonial-Georgian, or Byzantine, or Spanish; today we might add "Contemporary." We can ask certain questions of the legitimacy of each in the light of our suggestions for such a tour.

The Gothic style, as a style, probably has been the most copied and modified and enjoyed of all earlier forms. Actually, most of what is called Gothic never was that, but we can take the layman's definition and, I am sure, know what we mean in order to converse. There have been magnificent Gothic endeavors in America, by the Crams and Goodhues and Tallmadges. There have also been other Gothic endeavors in America.

Is Gothic a legitimate form? Insofar as it is a product of the Old World we take a positive relation to it, but we must set it into context and see how Europe had moved away from it before America took it up. American Gothic was a restoration, a fad, a postalgia for an age in which the verities came easier to men. It was a way of making the Church more harmless in a mature America. Religiously, it was most legitimate for Roman Catholics, Anglicans and perhaps Lutherans, and least legitimate for Methodists, Congregationalists, and all others who were repudiating the mystery of the Mass for which Gothic existed to perfection.

Our second guideline suggested that copy is better than modification. In this respect we can congratulate the

(*Continued on next page*)

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CHURCH BUILDING, U.S.A.
PART III, HISTORIC CHURCHES

(*Continued from page* 51)

masters of the Gothic revival and chide their myriad imitators. "Modified Gothic" is a term that could give nightmares to any architectural professor today. We have learned that subtraction of gargoyle and graceless image from graceful arch and buttress may have pleased the women at the Literary Tea but it violated the real nature of Gothic.

Most Gothic was not survival but revival. As near as we come to legitimacy is St. Luke's in Smithfield, Virginia (1632) which lays some claim to being the only surviving *original* Gothic church in the United States. Most Gothic was picked up by people who wanted an architectural structure without its theological substructure. Something had to give! For the rest, we must say some people really did know the intricacies of Gothic in the revival; their tirelessness shames the sloppy reinforced-concrete man of our skyscraper age. And they and we can all be informed by Gothic: its proportion and understanding of light and shadow are still unsurpassed, are still our best instructors. But, for original creations in Gothic, we still do best to buy a ticket to Europe.

Let us take another full-length example, "Colonial" or Georgian. Here a different set of circumstances prevail. First, the positive attitude toward European productivity is affirmed by the fact that this style belongs in the New World as in the Old; it was brought here and made at home by men of ability during the height of its legitimacy in England. Better examples are not found in England than one can still find in New England or Virginia. This means that in Colonial times one did not have to copy. The Old Ship Church, Hingham, Massachusetts, Old First Church in Old Bennington, Vermont, and others have a striking originality and excitement. We can say that in some places and in some Christian traditions (e.g., New England Congregationalism or Virginian Anglicanism) the style is a survival and not a restoration, needing little defense today. Did its creators know what they were doing? Yes, Thomas Jefferson serves as a symbolic name: on these

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hores the form was developed in new ays. Can we all be aware of Colonial ains? I think this is not at all diffi- ult. If we could recapture its clean- iness of line, its simplicity, its quiet (if slightly cold) stateliness, we would e better off. But when people mention "modified Colonial", run and hide! Was there room for originality? The istory books are proof of this.

So, too, Eastern Orthodoxy could ith legitimacy transplant is "basili- as". Scandinavian Lutheranism boasts s wooden and stavish churches; Fran- iscans, their Spanish styles. Today ven "Contemporary" is becoming "historic". Bernard Maybeck's First Church of Christ Scientist is a half entury old, and Frank Lloyd Wright's Unity Temple even older. While the form is really only a third of a century old, it has made history and we must compare relations to its monuments. It shows a positive ("international") re- ation to Europe in our age of commu- ation across the Atlantic and inter- influence through mass means of com- municating. As a reductionist "style" it produces very bad copies. The ques- ion of survival or revival does not come up because, obviously we are in the midst of it.

Do the contemporary-ists know what they are doing? Do they have aware- ness? I doubt it! Here we have much to learn from the men who shaped the language in yesterday's architecture; there is boundless limit for originality.

These three samples: Gothic, Colo- nial, and "Contemporary", viewed as examples from architectural history, suggest some of the assets and liabili- ties of the backward glance. We can be informed and inspired—or trapped— by all. But we cannot escape history, so we had better know and delight in it. If we do, our own creations will profit, and so will the churches of God.

THE END

• • •

Charles Edward Stade is a registered architect whose firm, located in Park Ridge, Illinois, specializes in church architecture. Mr. Stade is a graduate of the University of Illinois and Princeton University. He was winner of the National Architectural Forum Competition, winner of the National Traphagen Design Competition and co-winner of National Church Plans Competition. His firm is at present engaged in architectural plans for over thirty churches in the United States and Canada. Mr. Stade is consulting editor for church architecture for Your Church.

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THE CHOIR ROBE

(*Continued from page* 31)

contrasting choir robe accessories, more dramatic cut and trim to the robes themselves can, if tastefully done, complement and enhance the total dramatic effect of the modern church interior.

And so a cataloguing of complementing details might be continued through a long list of different architectural styles. The above examples serve to show some of the more important, if frequently overlooked, points to consider when trying to match choir robes to church structure. The essential point to remember is that a relationship between the two does exist. If this relationship is not taken into consideration when selecting choir robes, the total effect may be very disappointing.

2. With the choir installed in the chancel at the front of many churches, consideration of the color and decor of the sanctuary becomes an obvious necessity. Although the color of the choir robes should blend with the colors of the sanctuary, this does not necessarily mean the range of choices is narrowly confined. Most of us would be amazed at the wide variety of colors and shades of color that can be used together and still produce pleasingly harmonious effects. Remember, however, the selection of complementary colors is a highly technical business running the gamut all the way from simple double complements to multihued quadrads. When matching robes to sanctuary decor, it is advisable to seek the help of a competent manufacturer's representative.

As with the overall architecture of the church, the best general guide is to be mindful of the predominating mood of the sanctuary's decor. If the materials used in the sanctuary are heavy and massive, such as dark wood panel-

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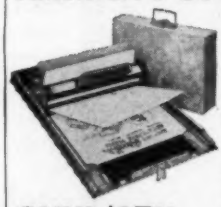

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ing or unadorned blocks of granite, keep to the richer, darker shades of color. Where delicate paints or filigreed woodwork comprise the main decorative motif, lighter colors and pastel shades will show to good advantage.

Learn to think of the color of the choir robes as an important aid in conveying to the congregation the theme and message of the service itself. For this reason it is desirable to have different color robes for special services and different religious seasons. If budgetary problems make this impractical, you can still do a great deal to vary the choir's appearance by the imaginative use of accessories such as stoles, collars, detachable facings and the like. You can further stretch your dollars by buying items serving a double purpose, such as reversible collars and pennant stoles that can be converted into cowl-like collars. When selecting choir robe accessories never underestimate the dramatic usefulness of white when used in contrast with a colored robe. To permit the greatest flexibility and widest range of choice possible in accessories, usually the best course to follow is to select robes of basic color rather than subtle off-shades. The latter may limit the choice of colors of the accessories that can be used.

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(*Continued on next page*)

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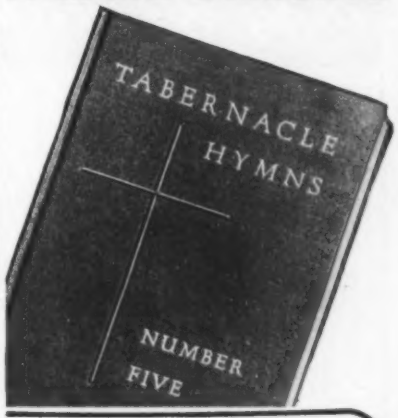

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THE CHOIR ROBE

(*Continued from page* 55)

variation of styling to accommodate any type of architecture, decor or personal taste without doing violence to that traditional basic design of choir robes.

4. Remember when you buy choir robes that you are buying for a group, not for an individual. Styles that may be extremely flattering for certain builds and heights may not look as well on other shapes and sizes. The same goes for color. The advisable course here is to avoid extremes in styling and coloring.

Make practical selections. Your choir robes should last for a long period. It is better to pay the extra money to get well-made robes with durable reinforced seams, solution-dyed colors for color fastness and comfortable, lightweight, year-round material than to try and cut corners and be confronted with the need of replacing frayed,

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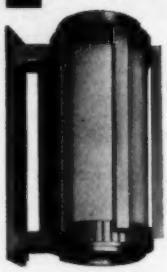

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faded, uncomfortable robes after only a short period of use.

5. Finally, and of great importance, always remember that your ultimate objectives when robing your choir should be the edification and inspiration of the congregation and the choir members themselves. When making your decision, you will find it most helpful to seek the guidance and recommendations of those who qualify as practical experts in the choir robe field —reputable manufacturers' representatives. They have had a wealth of experience in helping churches make the best selection of color and style of robes from the point of view both of effect upon their congregations and of the aesthetic demands of their churches' decor and architectural styles. Their technical advice is tempered with the weight of practical experience; an invaluable advantage when making any decision.

The Vitality of Change

Some say the use of color in choir robes is really only beginning; that its varied use will expand enormously in the time to come. If this occurs, the choir robe will be paralleling the history of church architecture itself which, over the centuries, has undergone constant change and refinement. In a way, these changes in the physical adjuncts of worship reflect the great vitality of the Christian tradition. It is right and fitting that there should be nothing static in man's approach to God. Fundamental truths, to be sure, do not change, but man's need for some special aspect of the truths embodied in the Christian message changes with the changing problems of each generation. And as man's thoughts and emotions change, so do the external forms of his religious expression. The materials of creation can be used in an almost limitless number of ways to help man worship God. Taste, the temper of the times, the geographic locale of the church, the background and traditions of the congregation all determine—and rightly so—the physical adjuncts of the religious service. The important point always is that their use be rooted in a genuine, uncontrived religious feeling and that, at all times, this be tastefully done.

THE END

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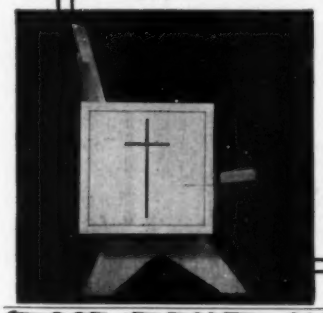

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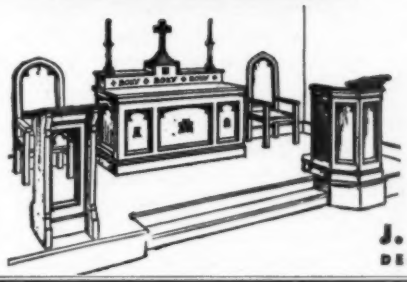

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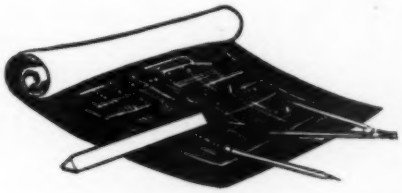

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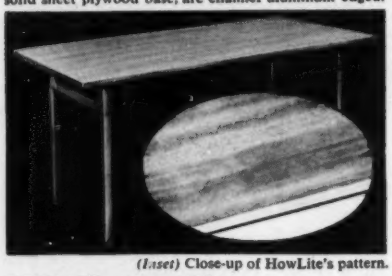

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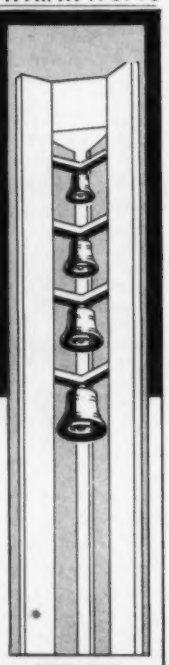

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CHURCH MEMORIALS

(*Continued from page* 35)

design. Moreover, when the window has been chosen, or during discussion toward this point, the architect and contracting builder aid in the most advantageous installation, until all the problems are solved.

When an organ console and organ piping are chosen as a memorial there is again the basic framework of consultation to be followed, plus the additional point of proper acoustics. The organist also should be present in working out details. Each organ is a special concern for each church, and equally a concern to the manufacturer installing it. The firm's representative knows the technical problems to be met, and when he is the right person his advice is again vital to success.

In the region of bells, chimes and carillons as church memorials there is, in a way, a special world. Again the lay committee is in the position of having much to learn and the firm's man of having much to impart. The personal factor, as with the organist, is the instrumentalist. Construction, or reconstruction, require the same consulting meetings. The success of bells is of high pride to the manufacturer for his achievement is proclaimed not only to the church membership but sounded abroad for the community at large.

Perhaps of most universal and warm appeal are the memorials centered upon the chancel. Beauty has been defined as order, harmony and fitness. Thus when it is possible to make and adopt a comprehensive design for the entire chancel setting: altar, altar lace, altar pieces, reredos, with perhaps a stained glass window as background, then the attributes are there for inspiring reverence and peace laid upon the spirit of the beholders. Simple or ornate, this heart of the church is a memorial gift inviting deep study toward serene fulfillment. The new church is favorably placed toward this goal, and those who contribute any single part of this whole may do well to subscribe to the comprehensive conception, once it has been adopted.

As suggested above, new churches can more readily plan ahead for a me-

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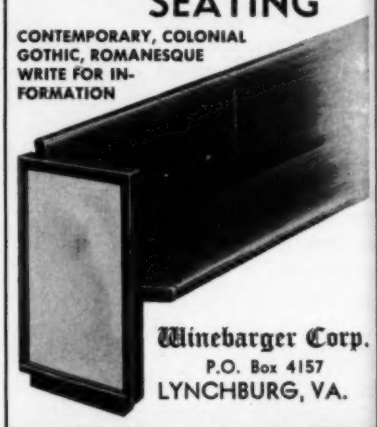

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morial program. Where new memorials are set in place in combination with those of an older generation, there can be more difficulty; styles of taste and design change over the years and compromise is important in such discussions. In the case of transferring old memorials into a new church edifice, one church recently found a solution thus: beautiful memorial windows from the old edifice were installed in a chapel attached to the new church. The chapel therefore was named for the family to whom the windows were originally a tribute. Similar situations may have like solutions, given the incentive and sufficient thought.

Recognition of Donors

There remains the question of identification. This can be done by means of plaques attached to memorials or, tablets close by. Even here there is need for discussion in choosing the proper design and wording.

Where it has been decided not to use labeling by plaque or tablet, a felicitous method is being adopted in the form of a "Book of Memory", which provides space for many hundreds of names, entries and lines in metal. These memory books afford an historical record in an enduring medium. Their pages tell the continuing story for all to read of those who have gone before, esteemed by those who have come after, with space for those yet to be memorialized in the life, year by year, of an honorable and honoring church community.

Conclusion

There is no question as to what items in a church building program can be designated as memorials. Every aspect qualifies even to the extent of "memorial gifts" in large predesignated sums which are used toward the building of the structure itself and are recognized in some form of donor identification. A survey of the field indicates that an extensive memorial program has the appeal of a tangible goal. A church member who can say to himself, "this chair, this window, this book, this cross is my gift to the church" will succeed in a larger donation than if he were faced with the question of how much his modest income could afford toward the total debt. THE END

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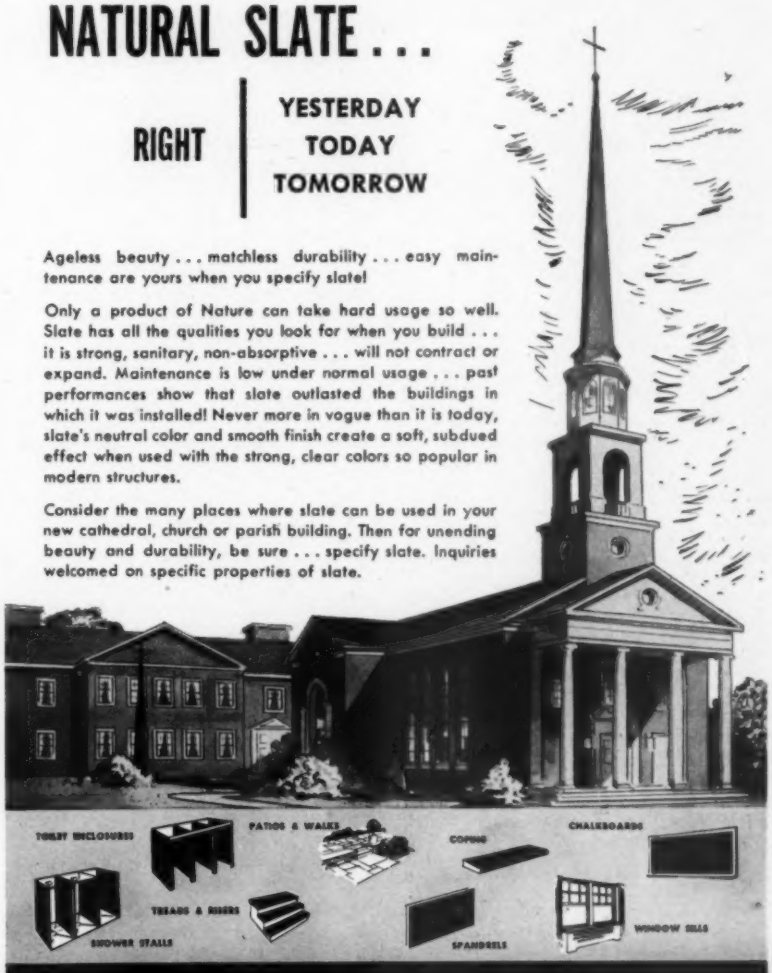

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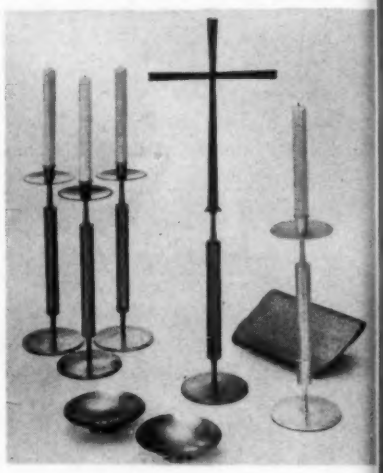
W6-1—ALTAR GROUP

An aluminum altar group, decidedly modern in design, has been made available to liturgical churches. Designed by a leading studio for a large aluminum company for distribution through religious supply houses, the altar group is fabricated from Kensington metal, a special luxury-finish aluminum alloy. Shown in the photo are three candlesticks and cross in bronze anodized finish, and one candlestick in natural anodized aluminum. Companion low flower holders and rack have a bronze anodized finish.



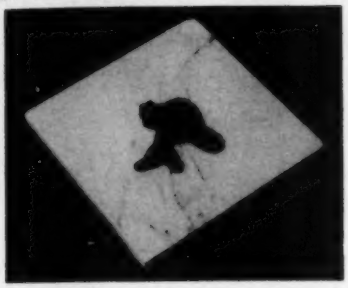
W6-2—AUTOMATIC FIRE ALARM

Now available for increased protection of churches and other institutions is a low-cost, non-electric, self-contained automatic fire alarm. The alarm contains no moving parts, batteries, or wires. When affected by the temperature from a fire it sounds a blast of noise lasting for 15 to 20 minutes that can be heard for ¾ mile. The alarms are available at fixed temperatures and are placed at ceiling heights where desired. The signal horn may be located inside or outside the building. The alarm is 9¼" high and 3" in diameter.

W6-3—OPEN HEARTH GAS BROILER

A new gas broiler that reproduces the flavor of open-pit broiling was introduced recently by a leading manufacturer. The fire power system combines an air-powered flare-control with fast, dependable gas firing. Four individually controlled burners fire a bed of briquettes to an intense glow for radiant broiling. A unique feature is the chef-controlled grid which may be raised or lowered for precise control in broiling meats. The new gas broiler is offered in a choice of three finishes—standard black baked enamel, stainless steel, or porcelain enamel. Compartment doors are available in these finishes or in yellow or coppertone porcelain enamel.

W6-4—MARBLE STAIN REMOVER



A new marble stain remover removes all dirt, stains and discoloration of marble, without removing marble polish. It is simple to use and is guaranteed safe and effective. Many churches have marble which must be properly maintained, polished, and cleaned. This new product could very well be the answer to problems along this line.

W6-5—NEW MAGNETIC TAPE

A new magnetic tape, with extra tough backing that is tear-, stretch-, and moisture-resistant, yet priced in the same range as standard acetate-backed tapes, has recently been introduced. The new tape is designed for recording and playback applications which require frequent repeat, continuous play and constant handling. In addition to the durable new backing, this tape uses high potency oxide for flawless sound reproduction, silicon lubrication for smooth travel past recording heads, and a unique end-of-reel clip that holds tape securely, preventing spilling or tangling in handling, storage or shipment.

W6-6—FLOOR CLOTH

A new cloth, used for dry dusting floors, now contains a fire retardant and a germicide. Complete floor and wall areas can be cleaned without dust, and without oiling, dampening or using a chemical spray. A new concept of cleaning for maintaining dust-free areas is being opened with this "non-woven fabric."

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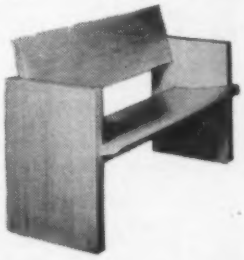

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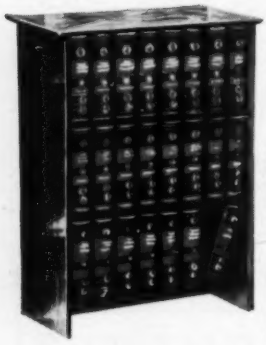

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RELIGIOUS IDEAS FOR ARTS AND CRAFTS, by Russell and Ruth Barbour. The Christian Education Press, 1505 Race St., Philadelphia 2, Pa. A concise treatment of the subject. The book gives reasons, lists numerous projects, outlines crafts, gives bibliography, and includes a wide variety of symbols which can be traced and adapted to arts and crafts. $2.50

SYMBOLISM IN LITURGICAL ART, by LeRoy H. Appleton and Stephen Bridges. Charles Scribner's Sons, Publishers, New York, N. Y. A beautifully illustrated and practical handbook which illustrates and explains 134 symbols most commonly employed in Christian religious art and liturgical practice. All symbols are arranged in dictionary order, from A to X, for ready reference. $3.50

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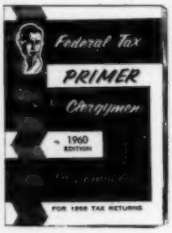

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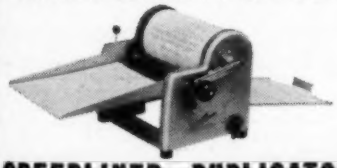

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RELIGIOUS EDUCATION, edited by Marvin J. Taylor. The Abingdon Press, Nashville 2, Tenn. This book, edited by a member of the graduate faculty of the University of Pittsburgh, is a comprehensive survey of the background, theory, methods, administration and agencies of religious education. It is a good resource book for any phase of the subject. Among the contributors is to be found Paul H. Vieth, Alice L. Goddard, and Judah Pilch. $6.50

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(*Continued from page* 8)

cast and Film Commission of The National Council of Churches and contains preview analysis and evaluations on hundreds of audio-visual items such as films, filmstrips and slides. The *AVRG* can be secured at $5.00 per copy from Broadcast and Film Commission, National Council of Churches, 475 Riverside Drive, New York 27, N. Y.

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A new 12-page catalog describing folding tables and trucks for institutional use has just been produced by Howe Folding Furniture, Inc., New York City. The catalog provides a full description, dimensions, and specifications for each product and points out its construction features. A copy can be obtained free of charge from Howe Folding Furniture, Inc., 1 Park Ave., New York 16, N. Y.

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One-fifth of all motion pictures, filmstrips and other audio-visual media released during the past year were produced primarily for church and church school use, according to the 34th Annual Blue Book of Audio-Visual Materials distributed by *Educational Screen & Audiovisual Guide*, 2000 Lincoln Park West Building, Chicago 14, Illinois.

✦ ✦ ✦

Pastors and church building committees will be interested in knowing that construction costs and building material prices have remained relatively stable during the past year, according to a report from *Architectural Forum*, a professional magazine of architecture and building. Generally, building materials prices have risen less than construction costs. Most of the 1959 price rise has centered in lumber. Cement products have risen less than average, and prices of structural shapes have not risen at all.

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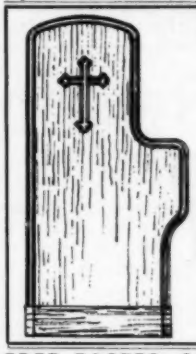

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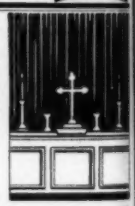

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Worth quoting is the following statement made by Arnold W. Flaten in the magazine, *Response*, published by the Lutheran Society for Worship, Music and the Arts: "On examining the architect's plan, the building committee voiced its disapproval and wrote the architect, 'Please build us a church like every other church.' 'Build us a church like every other church' is the plea of those who live in 'the land of little by little.' They would like to be called conservatives. At heart they are reactionaries with a nostalgic affection for the good old days. They are poor witnesses to the freshness and vitality of the Gospel . . . 'Build us a church like every other church' eliminates the artist as a creative worker in the church. His integrity demands that he be true to his intuitions, that he does not 'substitute history for imagination.' Too often the church has developed a hegemony which has excluded the artist with his strange, new forms. In our day we are still asking the question, 'Will the church open its doors to strangeness?' or will it be the stifling plea, 'Build us a church like every other church.'"

• • •

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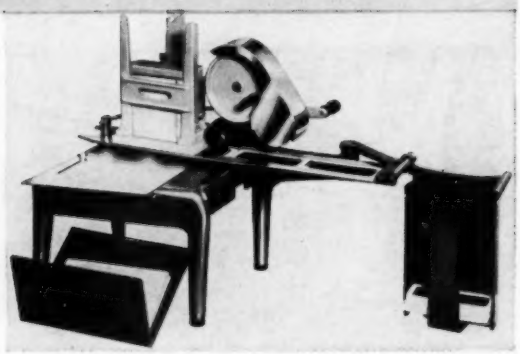

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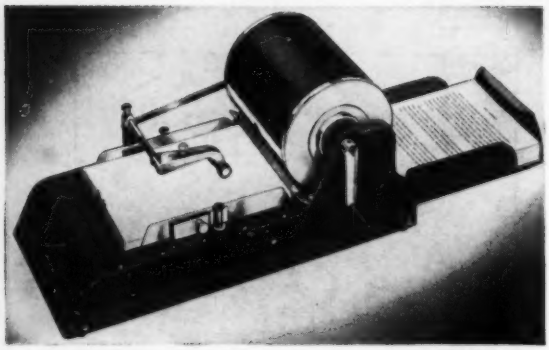

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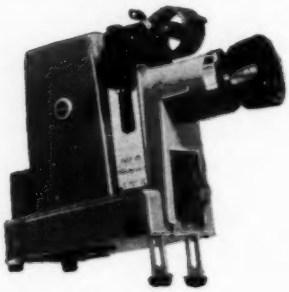

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